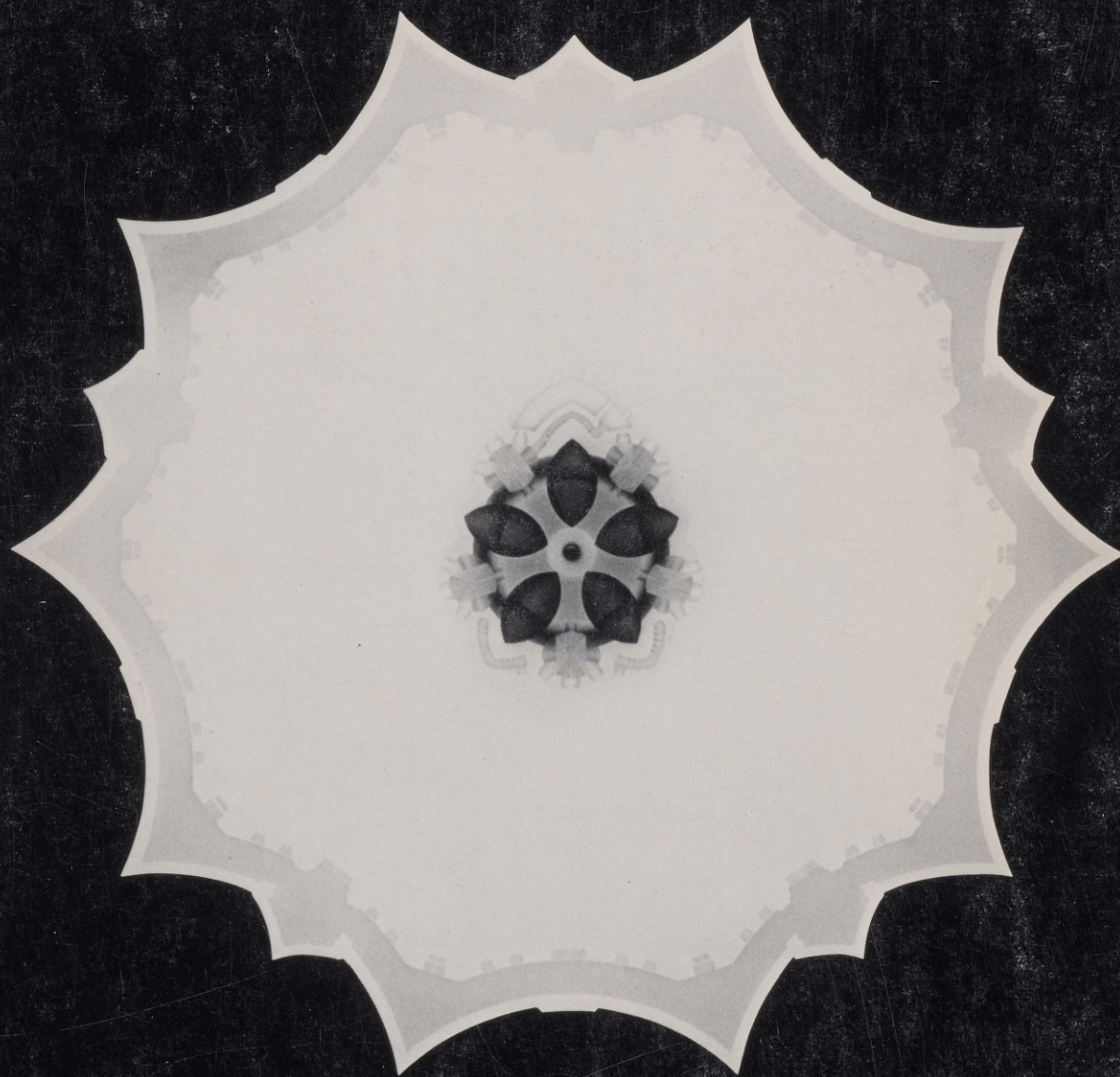


SAN FRANCISCO ART INSTITUTE 1972-1973





## CONTENTS

Academic Calendar (\*)  
Academic Information, General, 10  
Academic Standards, 11  
Accreditation, 10  
Administrative Staff, 3  
Admissions, Undergraduates, 6; Graduates, 7  
Application for Admission, 29  
Application for Personal Statement, 31  
Application Deadline, 6; Fees, 13  
Application Requirements, 6  
Attendance, 11  
Audit Students, 7  
Bachelor of Fine Arts Degree, 9  
Board of Trustees, 3  
Cafeteria, 11  
Calendar Academic (\*)  
Ceramics Courses, 22  
Change of Program, 11; Fees, 13  
Curriculum, 9  
Deferred Payment Plan, 13  
Degree Requirements, 9  
Degree Requirements, Graduate, 10  
Drawing Courses, 16  
Dismissal, 11  
Employment — Student, 11  
English Courses (see World Studies), 25  
Evening & Saturday School, 7  
Exhibitions — Student, 11  
Faculty Biographies, 26  
Filmmaking Curriculum, 14  
Fees, 13  
Financial Aid — Eligibility, 12  
Financial Information, 12  
Foreign Students, 7  
Grades, 11  
Graduate Program, 10  
Graduate Admission, 7  
Health Services, 11  
History of Art (see World Studies), 25  
History of S.F. Art Institute, 4  
Housing — Students, 11  
Leave of Absence, 11  
Library, 11  
Lockers, 11  
Master of Fine Arts Degree, 10  
Offset Lithography, 20  
Painting Curriculum, 16  
Part-Time Student, Admission, 7  
Part-Time Student, Registration (\*)

Photography Curriculum, 18  
Printmaking Curriculum, 20  
Purpose of the College, 4  
Requirements for BFA Degree, 9  
Registration Periods (\*)  
Scholarships, 12; Application Deadlines (\*)  
Sculpture/Ceramics Curriculum, 22  
Student Selection: Undergraduate, 6  
Summer Session, 7 (\*)  
Supplies, 11  
Transcripts, 6; Fees, 13  
Transfer Student, 10  
Transfer Students — Registration (\*)  
Transfer Units, 10  
Tuition & Fees, 13  
Undergraduate Admission, 6  
Urban Arts (see World Studies), 25  
USA Fund, 12  
Veterans, 7  
Withdrawals, 13  
Women's Studies (see World Studies), 25  
World Studies Curriculum, 24

**(\*) See last page and inside back cover of this catalog.**

**Cover photograph:** "Chapel Star," acrylic painting by Tom Akawie

**Printing:** California Printing Co.  
**Photography:** Dennis Hearne

**Opposite:** Untitled sculpture of steel and mirror by Richard Berger



**COLLEGE OF THE  
SAN FRANCISCO ART INSTITUTE 1972-73**

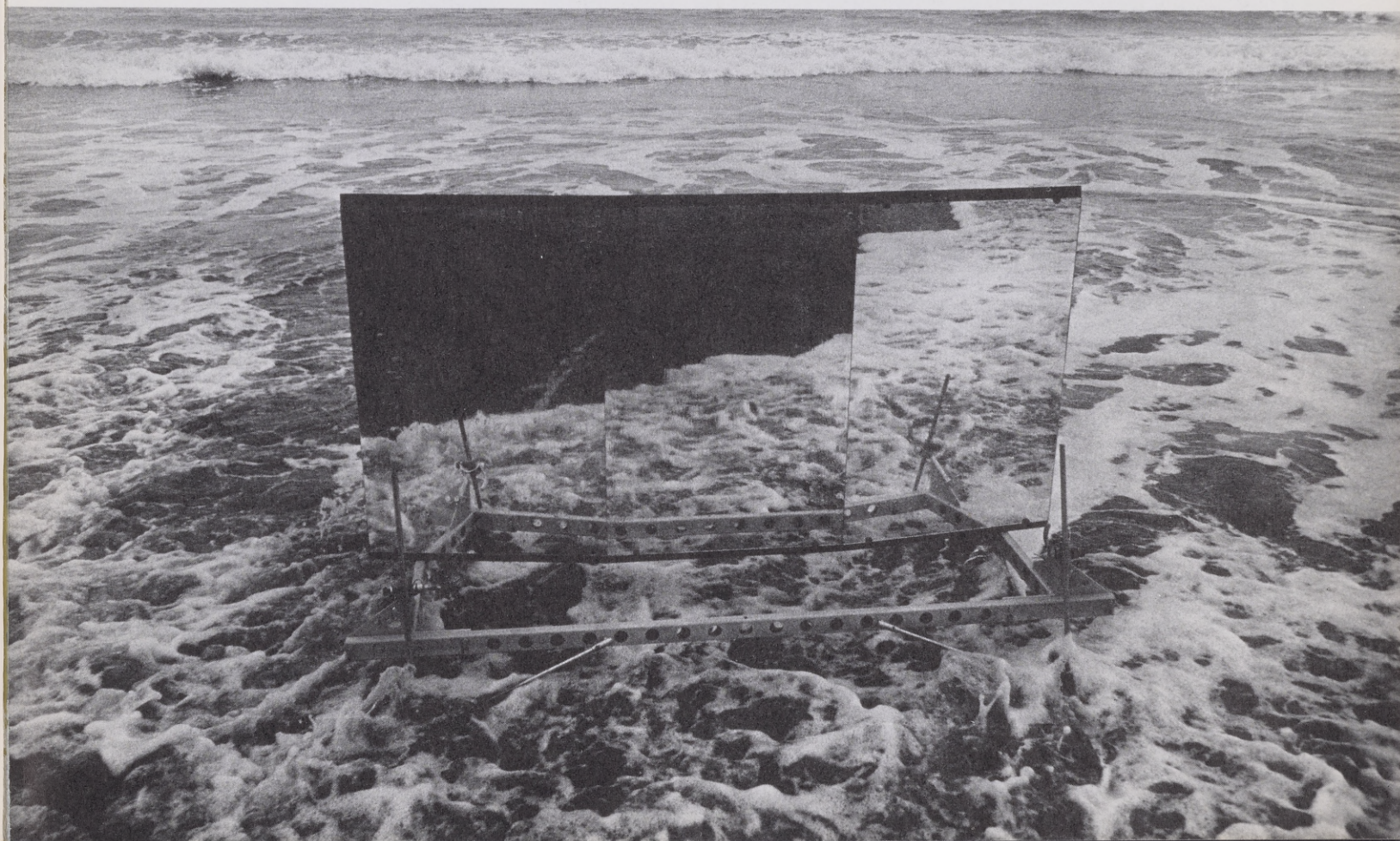
Offering the Bachelor of Fine Arts and the Master  
of Fine Arts Degree in filmmaking, painting,  
photography, printmaking, and sculpture/ceramics

Affiliated with the University of California  
Accredited by the Western Association of  
Schools and Colleges and the National  
Association of Schools of Art

Founded in 1874

Member of The Union of Independent  
Colleges of Art and the Association of  
Independent California Colleges  
and Universities

Located at 800 Chestnut Street  
San Francisco, California 94133  
(415) 771-7020







*Photograph by Rita Mandelman*



## BOARD OF TRUSTEES & STAFF

### Board of Trustees of the Institute

Ruth Armer\*  
Jerrold Ballaine\*  
Francis M. Barnes  
Allan R. Crawford, Treasurer  
Christian deGuigne III  
Gene A. Estribou  
Valera Ferrea\*\*\*  
Peter Folger  
Robert Fried\*  
Charles Gill\*  
Joseph Goldyne  
George Gund III, Secretary  
Tom Holland\*  
Robert Hudson\*  
Toby Kahn\*\*\*  
Robert C. Kirkwood  
Margery Mann\*\*  
Chauncey McKeever  
John O. Merrill, Chairman  
Elmer Schlesinger  
Albert R. Schreck  
Nell Sinton\*  
Norman Stone, 2nd Vice Chairman  
Mrs. Richard Swig, 1st Vice Chairman  
Sam Tchakalian\*  
Harold L. Zellerbach  
Richard Shaw, Chairman,  
Artists Committee  
Mrs. Stanton Sobel, Chairman,  
Women's Board

\*Artist Member

\*\*Faculty Senate Member

\*\*\*Student Unity Council Member

San Francisco Art Institute College Bulletin,  
Volume XCVIII, Number 2, March 1972  
Published four times a year in January,  
March, April and August by the  
San Francisco Art Institute  
800 Chestnut Street  
San Francisco, California 94133  
Telephone (415) 771-7020

Second class postage paid at  
San Francisco, California

### Administrative Staff

Theodore L. Eliot, Executive Director  
of the San Francisco Art Institute  
Fred Martin, Director of the College  
Max Lindsey, Director of Administration  
Barbara Eglin, Director of Public  
Information  
Philip Linhares, Director of Exhibitions,  
on leave, 1972-1973  
Helene Fried, Acting Director of  
Exhibitions  
Diane Harsh, Dean of Students,  
and Financial Aid Officer  
Alice Erskine, Registrar and Assistant  
to the Director of the College  
Werner Dellmeier, Cashier  
Elisabeth Cunkle, Librarian  
Howard Ginsberg,  
Consultant Psychotherapist  
Edward Croke, Supervisor of Building  
and Grounds

The San Francisco Art Institute maintains a membership program for parents, friends and alumni who have a continuing interest in the Institute and want to participate in the varied events sponsored by it. Additional information and an application for membership can be obtained by writing the Membership Secretary at the College.



## WHAT THE COLLEGE IS ITS HISTORY

The San Francisco Art Institute was established by a group of artists and writers in 1871 as the San Francisco Art Association with a dual goal of exhibition and education. In 1874 the Association founded a school of art and design which was the nucleus of the present college. After twenty years in rented quarters, the Association was given the turreted Nob Hill mansion of Mark Hopkins, where it maintained its school and gallery as the Mark Hopkins Institute of Art. Later the school was renamed the California School of Fine Arts and in 1926 moved into its present building on Russian Hill. In 1960 the Art Association and the College were combined under one name—the San Francisco Art Institute. In 1969 the Institute opened an addition to the original 1926 building. Designed by Paffard Keatinge Clay, the new facilities double the original studio space, and provide a new gallery, lecture hall, cafeteria, outdoor plaza, and exhibition area.

In each period of its history, the San Francisco Art Institute has been shaped by leading artists of the time. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Gottardo Piazzoni, Diego Rivera, Ralph Stackpole and Maurice Sterne were influential in developing the Institute. After World War II, Clyfford Still, Mark Rothko and David Park taught in the fine arts; Ansel Adams, Edward Weston and Minor White in photography. In recent years, Nathan Oliveira, Richard Diebenkorn, Frank Lobdell, Stanley William Hayter, William Wiley, Robert Hudson and Bruce Nauman as well as other prominent artists have taught at the College. At the present time, with a faculty of over seventy eminent artists and scholars, the College attracts an enrollment of over 1000 full and part-time students from throughout the United States and abroad.

## PURPOSE

The College of the San Francisco Art Institute is an art school. It teaches the fine arts only, regarding painting, drawing, sculpture and ceramics, printmaking, photography and film as fine arts when the worker in these media has placed primary emphasis on the expressiveness of the completed object, on his own individual freedom in making it and on his personal responsibility for its final, artistic result. Because the emphasis is placed upon the individual, his need and his responsibility, the student is usually asked only to paint, to photograph, to make sculpture, prints or films. How and what are mostly problems for his choice, his initiative. Usually, only the simplest techniques will be taught, the rest must come like tight-rope walking, by the experience of trying one's own balance, one's own way. Seemingly the most free and most easy of tasks, this quickly becomes the most demanding and most difficult. With few props of teachers' assignments and beyond them only the task of finding his own true vision within the widest world of ideas, images, media and styles, the student soon finds that only rigorous self-discipline will carry him through. The routine of classes helps, as does clinging to the simple fact of the need to make work, to show it to fellow students and to faculty, and seek responses both naive and experienced.

The faculty role in all this is complex and subtle. Perhaps the painting faculty has said it best—"Basic to the student's growth is association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development. The relation of the artist-teacher to the student precludes the possibility of specific course descriptions, and the instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material

from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student." All faculty at the College, each in their own individual way, subscribe to this way of teaching and the vision of the artist from which it comes.

The faculty role is subtle, the student role is difficult. Together they make the College a chaotic, challenging, rewarding world of artistic adventure.





*Photograph by Peter de Lory*



## ADMISSIONS

### UNDERGRADUATE ADMISSION

**1. Who May Enter.** Experience has shown that students who enter the College directly from high school are less likely to persist in college due to immaturity, uncertainty of direction, lack of experience with other possible studies, and lack of motivation and self-discipline. Conversely, students who transfer from another college, or who enter following a year or more of work, army, etc., students who choose art as a work after having already experienced other possibilities and are thus both more knowledgeable and mature in their choice, have proven again and again to be ready to undertake the course of study at the College with a high possibility of success. Therefore, the preliminary requirement for entrance for undergraduate students to the Institute is at least one year of life-experience beyond high school graduation. There are certain natural exceptions to this requirement; they are specified in paragraph 6C of the ADMISSIONS section of the catalog.

**2. How Qualified Students Apply for Undergraduate Study.** Applicants for admission to full-time study (either degree or special) at the College, must file with the Registrar the application in this catalog, including a letter describing at least one year of recent life-experience beyond high school graduation, including college work, work, travel, military service, or whatever.

**3. Admission Without a High School Diploma.** Students without a high school diploma may be admitted if they:

a. Are over twenty-one years of age.

b. Have achieved scores on College Entrance Examinations or on General Education Development tests which indicate ability to do satisfactory college-level work.

**4. Transcripts.** The applicants must ask the high school of graduation and each college or university attended to send official and complete transcripts to the Registrar. All transcripts filed with the Registrar become the property of the College and will not be returned to the applicant.

**5. Application Deadline.** To qualify for consideration, applications must be completed by May 1 for Fall 1972, and August 1 for Spring 1973. Applications will not be considered unless the applicant has filed his completed application with the application fee, and all transcripts have been received by the Registrar.

**6. How Students Are Selected.** The personal characteristics of self-reliance, personal motivation and decision are prerequisite to the successful student at the Institute, but no valid or reliable examination for these qualities has ever been devised. Although "talent" may exist and may be essential to the successful student at the Institute, no satisfactory test for it has ever been devised. Furthermore, unless accompanied by self-reliance and personal motivation, talent never produced any art. Thus, there are no practical, reliable, valid tests for the personal qualities needed for success at the Institute; no test, that is, which can be reasonably required of applicants. Therefore, the primary selection of applicants for admission to the College is not made on qualitative grounds.

a. There will be an initial, Preview Selection by the Admissions Committee made upon the basis of information contained in the application and transcripts.

b. The Basic Selection among all applicants will be made on a mathematically random basis until all openings are filled, and the applicants have been notified of their acceptance or rejection. The option of appeal for those rejected in the Basic Selection

is provided for any applicant who may feel that he has a special contribution to make to, or a special need for, the life of the school.

c. The Option of Appeal provides a subsequent opportunity to request admission for those who do not qualify under the regular provisions (see ADMISSIONS, paragraph 1 above), or who have been rejected in the basic selection. These applicants may request a personal interview and/or present their portfolios to the Admissions Committee for special consideration.

The Admissions Committee will meet for one week in early July and mid-November to interview applicants and/or to review portfolios. Contact the Registrar for further details (see Academic Calendar for dates).

The Admissions Committee will consist of one faculty member and one student from each studio department of the College.

d. Students who were not selected in the random selection, and who may not wish to appeal, will be given the opportunity within 30 days after the date of their original notification of rejection to reapply for the semester following the semester for which they originally applied. Students who reapply under such circumstances will be given preferential consideration.

e. A student who is admitted to the College for a given semester, but who does not register, will have his admission canceled. It will be necessary, in such cases, to reapply for admission to the College if the student wishes to enter at a later date.

**7. The Probationary Year.** Although it may be impossible reliably to predict motivation, talent and achievement before a prospective student enters the College, his work during the first year gives some strong basis for predicting the likelihood of his satisfactory progress in later years. Therefore, each new student, both beginning and



transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College.

**8. A Full-Time student enrolling for 4 courses or more** follows the above stated application procedure.

**9. A Part-Time student enrolling for 2 or 3 courses** must follow the full-time undergraduate application procedure including the filing of transcripts.

**10. A Part-Time student enrolling for less than 2 courses** does not make formal application for admission nor pay an application fee. Please see Calendar for registration dates for part-time students taking less than 2 courses.

**11. An Audit student** may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be over 18 years of age. Auditors need not file transcripts nor make application for admission.

**12. Registration Priority.** Registration priority for enrollment in all classes is given to full-time credit students, part-time credit students enrolling for two or more courses, part-time credit students enrolling for less than two courses, and auditors, in that order.

**13. Requirements for admission** are subject to change as conditions demand.

**14. Foreign Students.** Applicants must meet the same standards required of domestic applicants.

**15. Foreign Students.** The College is approved by the Immigration and Naturalization Service as a place of study for non-immigrant alien students (File Number S.F.R. 214 632, April 1954). Foreign students seeking admission to the College must observe the following regulations.

a. Applications for enrollment must follow the provisions for admission to full-time study.

b. The applicant must prove adequate financing for the proposed period of study.

c. The applicant must take the English Proficiency Examination. Information is available from United States Embassies.

d. The applicant must secure a sponsor who is a United States citizen and must comply with all other government regulations of his home country and of the United States.

**16. Veterans.** The College of the San Francisco Art Institute is approved for study under Public Laws 634, 894, and the new G.I. Bill, Public Law 90-77; and is also approved by the California Department of Veterans Affairs.

Veterans enrolling under California state law must supply evidence of authority before registration.

Veterans enrolling under Public Laws 16, 634, 894 and 89-358 must present their certificates of eligibility at registration time. Those transferring from another school must file their "change of place of training" form with the V.A. before registration.

Undergraduate students carrying at least 4 courses a semester for credit and graduate students carrying at least 3 courses a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

**17. Evening and Saturday School.** The College offers evening and Saturday day classes in the fine arts for beginning, intermediate and advanced students. A bulletin of all evening and Saturday classes may be obtained from the Registrar.

**18. Summer Session.** The College offers three four-week summer sessions. A bulletin of these classes and additional information may be obtained from the Registrar.

## GRADUATE ADMISSION

**1. Standards of Admission.** Standards of admission are set by the Graduate Committee in the applicant's major. Holders of a bachelors degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

Applicants who are accepted without a previous undergraduate degree may be subject to additional undergraduate requirements as determined by the Graduate Program Chairman, the Dean of Students and the Director of the College. These requirements may be fulfilled concurrently with graduate work for the degree.

**2. Admission With a BFA From The College of The San Francisco Art Institute.** Students may apply for admission to the program during their final semester of undergraduate work unless other requirements have been established by the respective departments.

**3. All applicants will be reviewed** by the graduate program committee in the field for which they apply.

**4. Admission Without the MFA Degree as an Objective.** Individuals of superior promise who wish to do special advanced work without commitment to the full program, may also be considered for admission.

**5. Application Requirements.** The applicant must submit the following to the Registrar for presentation to the Graduate Program Committee for his proposed major on or before the Application Deadline stated in the Academic Calendar:

a. Completed application form (see pages 29, 30, 31 & 32, also obtainable from the Registrar).

b. Transcripts of all undergraduate and graduate study (these should be sent directly from the institutions attended).



c. Examples of work: (to be received only within the 10 days before close of applications).

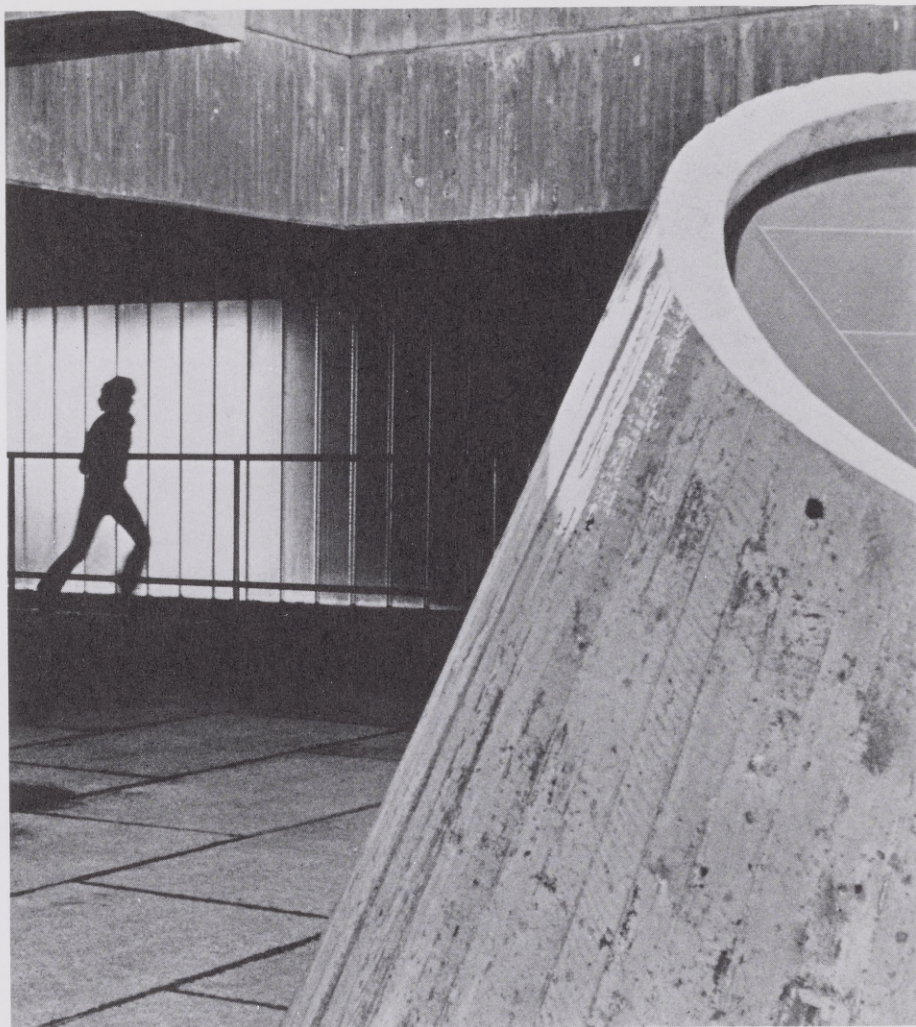
All portfolios, crates, etc. that are not delivered by hand, must be accompanied by a \$15 handling fee, or they will not be returned.

**Non-liability:** Every reasonable care will be taken in handling the work submitted, but no responsibility is assumed for loss or damage for any cause, either in transit or while at the College for reviewing. Students desiring to insure their own work must make their own arrangements, as no insurance will be carried by SFAL. Works will be insured during shipment on return to the applicant.

**Applicants in painting/sculpture:** Six examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

**Applicants in printmaking:** Ten or more examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

**Applicants in photography/filmmaking:** The portfolio should embody what the applicant feels is a substantial representation of his work.



*Photograph by Edd Croke*



## CURRICULUM

The BFA and MFA degree from the College is a symbol of a certain degree of knowledge, experience and achievement on the part of the student in his chosen field of the fine arts. Although it is "only a piece of paper," it is the piece of paper which signifies levels of proficiency and aspiration in art that are among the highest in the contemporary world — it means that, without especial regard to fashion, the student has proven himself capable of creating artistically significant objects, emblematic of both his own life and the life of man.

The Institute recognizes that the pursuit of academic degrees is not necessarily parallel to the pursuit of artistic growth, and that the student may wish to participate in the life of the college without regard to the seeking of a degree. For this reason, non-degree students planning to carry 2 or more courses of work are given the same registration privileges as full-time degree students (see ADMISSIONS, especially paragraphs 6 and 9).

### BACHELOR OF FINE ARTS DEGREE

#### What the BFA Degree Program Is:

1. **Majors.** The College offers four-year degree programs with majors in filmmaking, painting, photography, printmaking and sculpture/ceramics. A student may elect to add a teacher orientation program preparing him for graduate work leading to the General Secondary Credential. The BFA degree program consists of a pattern of undergraduate courses including not less than one course each semester in the student's major and in World Studies, plus one or two additional studio courses in any fields offered by the college, for a total of four courses per semester for eight semesters, or thirty-two courses in four years. The pattern of courses in the major is de-

termined by the department faculty, and is described in this catalog.

2. **At the time of application,** and thereafter at the time of registration, degree students declare their major field of interest. For entering students, the Registrar prepares a program of courses patterned according to the curriculum for the declared major field of interest as outlined by the department faculty and listed in this catalog. Continuing students choose their own courses in relation to the curriculum listed in the catalog.

3. **The Studio Courses.** The life of the studio is basic to the life of the College. All of the procedures, regulations, accomplishments and hopes of the College have their roots in the studio. The studio is a place of artistic work, and so the student's academic life is planned around the needs of that work. The length of class periods (all morning, afternoon or evening), their frequency, their continuity and flexibility (to be as much as possible at the disposition of the student in fulfillment of his felt needs), are all designed to simplify, clarify, and individualize the studio experience.

4. **Each studio** course meets two periods per week for full academic credit of "one course." At least half of this time will be "instruction period," with the faculty member present; other scheduled meetings will be "studio periods" for the independent work that is part of the ongoing activity of the artist. The regular, full-time degree course provides for three studio courses each semester (one course in the major, two electives either outside the major or added to it). Insofar as possible, all studio courses of a given level are scheduled so that they are followed by another course of the same level in the same studio, so that a student may plan his schedule to work all day in the same place.

5. **A Semester of Independent Study for Undergraduates.** Outstanding up-

per-division students may propose a special project of a semester's length to be carried out in the form of independent study away from the school. Such projects will be subject to the approval of the Dean of Students, the faculty of the student's major department, and the Director of the College. Credit for such projects will be awarded to the extent deemed appropriate by the student's major department faculty on conclusion of the project and presentation of its results to the faculty. Such credit will not exceed 3 studio courses.

6. **The World Studies Program.** Enrollment in the World Studies program is required of all students in the BFA program.

7. **The World Studies Requirements for Entering Students.** All entering students are required to take Interdepartmental Seminar I. Additionally, all students desiring to take courses in World Studies II, (3rd World Studies) must take the Introductory Course first, or establish eligibility for waiver. (See World Studies Curriculum).

8. **The World Studies Program for Continuing Students.** With the exception of requirements stated in paragraph 7, continuing students may take the World Studies courses in any order dictated by the development of their own interests, provided that they fulfill the minimum requirements as described in the World Studies Department section of the catalog.

9. **Studio Seminars.** Intermediate and Advanced students may elect a studio seminar offered by the Interdepartmental Program instead of the studio elective course as part of the regular, undergraduate degree curriculum.

10. **Requirements for the Bachelor of Fine Arts Degree.** A student who wishes to qualify for the BFA degree must complete his final year at the College as a full-time student with a minimum of 8 courses, he must file a Petition for Graduation with the Dean of Students at the beginning of his



final semester at the College, and he must satisfy these requirements: 8 courses in any one major field (painting requires 8 painting courses plus four drawing courses), 10 courses in World Studies (including Interdepartmental Seminar I, Modern Art History, one or more other art history courses, and English Composition), plus sufficient additional studio courses to make a total of not less than 32 courses. The faculty in any studio department may choose to confer the BFA degree upon a student at any time after the completion of the first three years of requirements for the major, subject to details in the Student Handbook.

### TRANSFER STUDENTS

**11. Transfer Units.** Transfer units from accredited institutions of higher learning will be credited toward the undergraduate degree insofar as courses and content relate to the BFA degree curriculum. Only courses passed or grades of "C" or higher will be accepted. Evaluation of transfer units from non-accredited institutions of learning will be provided on a tentative basis only; final credit will be determined on the basis of a faculty review after the student completes at least one semester at the College. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Registrar for evaluation.

**12. Enrollment.** Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. They must complete at least 6 of the required courses in their majors at the San Francisco Art Institute.

**13. English Classification Test.** Entering students without college transfer

credits for English Composition are required to take an English classification test.

**14. World Studies Requirements.** Transfer students from accredited institutions of higher learning will be required to take at least two courses of World Studies. This requirement will be waived for students already holding a BA degree in the humanities.

### MASTER OF FINE ARTS DEGREE

#### What the MFA Degree Program Is:

**1. The Master of Fine Arts Program** is open to individuals of superior capability and exceptional promise in painting, sculpture/ceramics, printmaking, photography, or filmmaking. The period of graduate study should serve as a transition from the undergraduate apprenticeship to the individual's emergence as a fully independent artist. Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need of classroom aid or encouragement (see Graduate Admissions, paragraphs 1 - 5). Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The masters' program is mainly concerned with providing such individuals with the opportunity and encouragement for the further development of their work.

**2. The graduate program** requirements consist of a minimum of three semesters of work as a full-time graduate student (three courses per semester). Organization of this work varies from department to department, and is described in the various departmental sections of this catalog.

**3. To qualify for the MFA degree,** the student must be in process of completing the final semester of his graduate course work and must request a review of his work by the graduate

program faculty in the major. If the graduate program faculty in the student's major deems the work to be of the necessary quality and quantity for a one-man exhibition, it will signify its approval for the degree.

Students who pass the courses but fail the review may re-apply for review near the end of each of the three following semesters.

Students who fail the review for four semesters will be dropped from the program.

**4. Graduate students are required** to register at the College at the beginning of each semester so long as any part of the degree requirement is in process of fulfillment. Students who have completed the three semesters of course work but have failed the review will be charged only a \$25 registration fee. Such students who wish to enroll with an advisor will be charged regular tuition for one course.

### GENERAL ACADEMIC INFORMATION

**1. The Academic Year** includes two fifteen-week semesters and two five-week summer sessions. The normal academic load for undergraduate students is 4 courses per semester divided among three studio courses and one World Studies course. Students may elect an additional half course in a semester but may not normally register for more than 4 and one-half courses. The normal graduate load is 3 courses per semester.

**2. Course Credit.** Full courses are equivalent to 4 semester-hours credit each; half courses to 2 semester-hours credit. A credit hour is based on the following amount of work done each week of the semester: (a) One lecture hour plus two hours of assigned outside work, or (b) three hours of studio work, or (c) three hours of required outside work done by special arrangement with the department. Certain studios in each subject are open on a workshop basis, other than class period.



3. **Grades.** Final grades will be issued to students following the end of each semester or summer session. The following grading system is used: Honors, Pass, No Credit, Withdrawal. Honors is the equivalent of A plus; Pass is the equivalent of letter grades from A through C minus; No credit is the equivalent of D plus through F. If incomplete work is not made up within the first six weeks of the following semester, a No Credit grade is given.

4. **Academic Probation and Dismissal.** Each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College. All students must receive credit for a minimum of one-half of all courses attempted each semester or be placed on scholastic probation. Students who do not receive credit for a minimum of one-half of all courses attempted during two consecutive semesters will be dismissed.

5. **Class Size.** Control is maintained over class size in order to ensure maximum educational effectiveness. Functional class sizes are established for each course, dependent upon the studio size, equipment, and number of contact hours with the faculty.

6. **Undergraduate courses** are not numbered. Studio programs and independent study are numbered 198 and 199 respectively. Graduate courses are numbered from 200.

7. **The College** reserves the right to withdraw or change any course listed, to change instructors, to amend degree requirements, and to modify or establish any fee as may be required.

8. **Credit by Examination.** A currently enrolled student may receive a waiver for an undergraduate subject or subjects in which he is especially well-qualified by experience or private instruction, but such course exemption does not apply toward course credit requirements for the Bachelor of Fine Arts degree. Petition for examination

may be made at the Dean's office.

9. **Attendance** is the student's responsibility and will be a factor in the determination of final grades. The student is expected to inform his instructors of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped officially.

10. **Change of Major.** Students desiring to change majors must do so officially with the Registrar. Graduate students must consult their Graduate Program Chairman.

11. **Change of Program and Withdrawal.** Students may not exchange one course for another, drop a course or make any other change in program without consulting an advisor and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester.

12. **Withdrawal from a Class.** A student may drop a course without penalty at any time during the semester. However, after the first four weeks of the semester, the student who wishes to drop a course must receive special permission from the Dean.

13. **Withdrawal from the College.** A student contemplating withdrawal from the College because of personal or academic problems should first consult the Dean of Students. Withdrawal is not official until all established procedures have been completed with the Dean of Students, the Registrar and the Cashier.

14. **Leave of Absence.** A student planning to discontinue his studies at the College for a temporary period must make a written request to the Dean of Students for a Leave of Absence.

15. **Dismissal.** A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student

body and the College. A dismissed student may petition the Dean of Students for readmission.

16. **Library.** The Institute's Anne Bremer Memorial Library contains over 18,000 books, half of which are devoted to the fine arts, half to the humanities and the sciences. The library also has a collection of reproductions, slides and periodicals on art and general subjects.

17. **Supplies.** Supplies and text books may be purchased at substantial savings from the College store.

18. **Lockers.** Lockers are provided free of charge. All locker contents and student work must be removed by the last day of studio classes, any remaining will be destroyed. The Institute exercises reasonable care to protect all student property; however, it does not assume responsibility for loss or damage to student work, locker contents or other personal property.

19. **Cafeteria and Housing.** There is a cafeteria on campus. The College has no dormitories.

20. **Health Services.** Full-time students may participate in the Kaiser Foundation Hospital Plan. Students must register for the plan by October 25th of the fall semester and February 25th for the spring semester. The fee schedule may be obtained from the Administrative Secretary.

21. **Student Employment.** Students interested in employment should contact the Financial Aid Officer following formal registration.

22. **Student Exhibitions.** The College maintains a student exhibition gallery. A large exhibition of student work follows Commencement each year, as well as occasional exhibitions at other institutions. The College reserves the privilege of temporarily retaining student work for exhibition, and also the right to reproduce and publish such work. This work may not be removed without proper authorization.



## FINANCIAL AID

**Scholarships** totaling \$80,000 will be offered by the College of the San Francisco Art Institute for the 1972/73 Academic Year.

**Tuition Waivers.** Up to eighty full-time tuition waivers will be offered to minority students for the 1972/73 academic year.

## ELIGIBILITY

**Scholarships** are available to continuing students only. They are awarded annually in April. Each applicant will be reviewed by the Scholarship Committee in his major department which will make awards on the basis of outstanding promise and need. **Tuition waivers** are available to entering students. They may be renewed each semester until the time of graduation. Each applicant will be interviewed by the Minority Studies Committee, which will make awards on the basis of outstanding promise and need. The committee will review a representative sample of work (portfolio) and will review the applicant's financial needs. See Academic Calendar for interview dates.

Only undergraduates planning to carry a minimum of 4 courses and graduate students carrying 3 or more courses will be considered for scholarships or tuition waivers.

The College reserves the right to make changes in the specific amounts of individual awards under special circumstances, to review student performance at the end of the Fall semester before continuing an award for the Spring semester, and to award only a part or none of the funds shown should the quality of work submitted be insufficient. Scholarship awards and tuition waivers do not include the two \$10 surcharges for which all students carrying 3 or more courses are responsible (see Tuition and Fees, paragraph 6).

**Agnes Brandenstein Memorial Scholarship.** Awarded for advanced study in ceramics; applicants must have had previous training or work in ceramics.

**Ellen Hart Bransten Memorial Scholarship.** Full-tuition for a continuing fourth-year student of exceptional promise in painting or printmaking.

**Ron Davis Scholarship.** Tuition and supplies for a continuing painting student.

**Hector Escobosa Scholarship.** Full-tuition granted to one upper-division student in painting.

**Sine Hahn Scholarship Fund.** Full-tuition granted for study in oil painting.

**Edward Wilson Coles Art Scholarship Fund.** Full-tuition granted for one student in painting or sculpture.

**Six General Scholarships.** Offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg, and Virgil Williams.

**Studio Assistantships in Sculpture, Photography, Filmmaking and Printmaking.** A studio assistant program has been established so that students may work directly for their department, assisting in maintaining all aspects of the studio and helping students in the use of the facilities. Specific arrangements vary from department to department, and further information must be obtained from the chairman of the specific department following registration.

**Teaching Assistantships.** A program of teaching assistantships has been established in each graduate department. The exact arrangements vary from department to department, but all second and third semester graduate students are assigned teaching assistant positions for which they receive a \$200 reduction in tuition per semester.

**Other Financial Aids.** The College offers additional assistance to students through its participation in the Fed-

eral Guaranteed Loan Program. The College also offers a limited number of paid part-time jobs to registered students.

**Scholarship Applications for Continuing Students.** Applications for 1972/73 scholarships must be received by March 31, 1972; applications for the 1973/74 year must be received by March 10, 1973.



## TUITION AND FEES

The College of the San Francisco Art Institute is an independent art school. Although it is affiliated with the University of California through a deed of trust placed upon the real property of the Institute in the original bequest of the Mark Hopkins property in 1893, it receives no state or other public assistance for its educational program. As an institution centered upon the teaching and creation of the fine arts, the College has a unique position among art schools in America: almost alone among these schools, its purpose is to assist the student in transcending a literal, material function in society so that he may reach some spiritual personally expressive mode of life and art. This choice of a field of education without direct, commonly accepted economic benefits to the society at large means that the educational work of the College must be largely self-supporting. The Institute welcomes gifts, grants and bequests; it receives continuing support from patrons, alumni and parents of students through a membership program; it has a small endowment for the underwriting of scholarships, library acquisitions and general operations; but the major portion of its income, and thus the underwriting of its expenses, comes from student tuition fees.

**1. Application Fee—\$15.** This fee must accompany all applications for the Bachelor of Fine Arts or Master of Fine Arts programs, and all students intending to carry 2 or more courses. It does not apply to tuition and is not refundable.

**2. If application requires** the shipping of a portfolio by mail, a \$15 handling fee must accompany the portfolio, or it will not be returned.

**3. Tuition Deposit — \$100.** Entering students must submit \$100 tuition deposit upon being notified of their acceptance. This deposit is non-refund-

able and applicable only for the semester the student makes application. Continuing and re-entering students must make the non-refundable deposit of \$100 prior to registration each semester. The deposit is applicable only for that semester. Students carrying fewer than 2 courses do not make the tuition deposit. Students must complete their registration, including payment of tuition in full, on or before the appropriate registration day as shown on the Academic Calendar.

**4. Late Registration Fee—\$10.** Charged to students registering for credit after the close of registration.

**5. Tuition.** Tuition fees must be paid in full at time of registration each semester. Checks and drafts are to be drawn to the order of the San Francisco Art Institute.

**6. Tuition Fee Schedule.** \$200 per course credit per semester  
Undergraduate full-time \$770\* per semester (Four courses of credit)  
Graduate full-time \$620 per semester (three courses) excepting students in painting and sculpture who do not have studio space on campus, \$520.  
Graduate course 299, \$35 registration fee only  
Independent Study Semester Registration Fee \$100

**\*All tuition charges \$600 and above include, according to the adopted policy of the Board of Trustees, \$10 to a general scholarship fund and \$10 to be added to the Institute's Endowment Fund.**

**7. Deferred Payment of Tuition.** For those who prefer monthly tuition payments, a monthly payment is available through EFI-Fund Management, an independent business concern. Arrangement must be made by July 15th for the following Fall-Spring year. Complete information will be mailed to accepted applicants on request and may also be obtained from the Cashier at the Institute.

**8. Change of Program Fee—\$5.** Charged for each program change after the close of registration.

**9. Transcript Fee — \$2.** One transcript of academic record is issued without charge. Fee must accompany subsequent transcript request.

**10. Personal Checks Returned Unpaid — \$3.**

**11. Withdrawals and Refunds.** Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only, not including any fees or surcharges, and will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Registrar. Refunds, when applicable, are based on entire tuition and will be allowed according to the following schedule:

First week of semester — 80%.

Second week of semester — 60%.

Third week of semester — 40%.

Fourth week of semester — 20%.

Fifth week of semester — no refund.

Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owing the Institute is due on the day of withdrawal from the College.

**12. Unpaid Accounts.** All unpaid accounts will be charged 1% per month from the date the account becomes delinquent. The 1% charge per month on the unpaid balance is equivalent to about 12% per annum. The Registrar will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.



## FILMMAKING

Individual artists have been using the motion picture medium as a personal creative tool since the earliest development of the movies, usually with little recognition or appreciation. Today there is an explosion of artists whose canvas is a reflective surface and whose pigments are pure light. Every large metropolitan area in the U.S. has scores of artists who choose the most powerful vehicle for the communication of ideas ever developed . . . the motion picture. The Bay Area has hundreds of film-artists. A decade ago, most of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound.

The San Francisco Art Institute provides the unique function of a free atmosphere to aid individuals to tap fully their creative potential in making independent, non-commercial motion-pictures. This program is not geared toward preparing people to "enter the motion picture or T.V. industry." Instead, the emphasis is on using the motion-picture medium as a vehicle of free self-expression.

### UNDERGRADUATE FILMMAKING CURRICULUM

First Year	Courses	
Beginning Filmmaking	1	1
History of Filmmaking	1	1
Modern Art History and English (one semester of each)	1	1
Entering Semester:		
Interdepartmental Seminar I	1	
Subsequent Semester:		
Any World Studies		1
	4	4

Second, Third and Fourth Years:  
Each Semester:

Three studio courses including at least one in the major	3
One World Studies course	1
	4

Requirements for BFA degree:  
32 courses

## UNDERGRADUATE COURSE DESCRIPTIONS

### Beginning Filmmaking

**Technical — B. Van Meter, L. Jordan:** The purpose of this class is to orient beginning students who are not very hip to **movie equipment**. Covered will be: 8mm & 16mm, cameras, lenses, exposure, film stocks, lighting equipment, filters, shooting, editing, sound, and budget—all with emphasis on use of the equipment involved. Survey of techniques available to the filmmaker up to and including "State of the Art" advancements, but emphasizing basic motion picture photography with sound added during editing. 1 course.

**Expression — G. Nelson:** Class time will be given mostly to discussion of student work with emphasis on helping each student find personal solutions for making better films. Each student will finish two short films of his own during the semester. Students should feel secure with basic film equipment. 1 course.

**Underground Drama — G. Kuchar:** Many films by the teacher and students will be shown in class and discussed. The students will be assisted in solving the problems of improvised and semi-improvised acting, lighting and set logistics (as created from almost nothing). No sync sound filming, or A-B roll cutting will be taught. Footage shot in class will be edited by students in Editing I. 1 course.

**Editing I — G. Nelson:** For the beginning filmmaker who feels he knows more about the movie camera than the cutting table. Basic splicing techniques. Creative cutting. Cutting picture to sound and sound to picture. 1 course.

### Upper Division Filmmaking

**Composing and Mixing Sound for Film — D. Lloyd:** This is the practical section of sound for film. Points covered will be: composing, cutting and mixing sound track material on 1/4" tape; cutting of multiple Mag Film

tracks and synchronizing them to picture; use of the Omega mixing console and interlock equipment for final mixing of multiple Mag Film tracks. This is not a course in use of the sync sound cameras. (Required of Filmmaking majors.) 1 course.

**Sync Sound — B. Van Meter:** A workshop atmosphere. Double system sync sound—theory and practice. Much of the class time will be spent actually filming in the studio and on location with the Eclair-Nagra system, and the Bolex S8-Nagra, colortran lighting, and synchronizing and editing the results, adding music and effects, cutting original A-B rolls to conform with answer print. Individual projects will be arranged with instructor, with class members participating as crew and actors. (Required of Filmmaking majors.) 1 course.

**Editing II — L. Jordan:** Material shot in other classes will be supplied for each student to edit, or he may work on his own material in class. Creative cutting. Laying sound tracks, and cutting multiple sound tracks. A-B roll of originals. Proper lab procedures as regards leaders and cue sheets. (Required for Filmmaking majors.) 1 course.

**Optical Printing — G. Richardson:** Accomplishing effects on the optical printer is a very arduous and time-consuming process. Students who take this course should be prepared to accept regular attendance, to work in pairs, assisting each other, and to work with other disciplines necessary to win through to production of effects that can be produced in no other way on film than by use of a very complicated and sensitive machine (which falls apart frequently). Students without a great store of patience will not do well in this class. Techniques covered will include: Split screen; Matting; Bi-packing; Combining live shots with animation; Overlay tilting; Motion manipulation; Rotoscope procedures. Film and processing of class exercises will be at



school expense. (Optical Printing is offered at almost no other school in the country.) 1 course

**Directing and Acting — J. Broughton:** Not theoretical. Practical acting — directing class situations, attempting to unite the interaction necessary between actors and director. Also demonstrates how the director is responsible for getting it all together, making it happen. Any footage shot will be edited in Editing II class. 1 course.

**Composition and Staging Logistics — G. Kuchar:** Sequel to Underground Drama. Methods of staging scenes, arranging backgrounds, inspiring actors — all with the simplest materials. How to light a scene **simply and effectively**. How to maintain continuity through an improvised scene. Emphasis on the filmmaker as director-photographer. No sync sound. Footage shot will be edited in Editing II class. 1 course.

**Animation — L. Jordan:** With emphasis on individual instruction, students will draw, animate, and photograph in class. Students will be shown how to make their own animation drawing boards for use in class and at home. Students will experience a range of animation techniques presented as exercises, as well as demonstration of how the instructor makes his films. Animation films shown and analyzed in class. 1 course.

**Creative Lighting — B. Van Meter:** Lights and lighting techniques for filmmaking. Gradually progressing to Media-Mix-Lightshow-Ritual: Introduction to lightshow as an art form. Projection techniques with as many types of projectors as we can scrounge. Assembling materials: slides, films, film loops, liquids, whatever. Performing light-image-mixing on 20 ft. screen to music (recorded and live). Experimentation encouraged. 1 course.

**Theory of Sound — J. Vieira:** This is the technical section of sound for film. Points covered will be: theory of sound and its sources; basic **princi-**

**ples** of synthetic sound production, such as the Moog produces; **introduction** to wiring diagrams and solutions of electronic problems; basic electronic necessities involved in quality mixing and recording. 1 course.

**History of Filmmaking — J. Broughton:** This is an informal, comprehensive survey of the main trends in the history of cinema, with special emphasis upon individual film artists, *auteur* works, and the avant garde.

Part A — Fall Semester covers the period from 1895 to 1945: The Beginnings of Neo-Realism. 1 course.

Part B — Spring Semester covers film art from the post-war period to 1970. 1 course.

(A is not prerequisite to B. Both are required of Filmmaking majors.)

#### **Additional Course Credit**

The student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1 course.

#### **The Scheduling of Classes**

Each studio class at the College is planned as either four or eight academic hours of direct instruction per week. Classes meet with the instructor either once or twice each week in the frequency which he feels is most appropriate to the subject and the level of student development. At least four additional hours of studio or laboratory work is required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio or facility will be set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening. The department has a limited number of cameras for student use. However, if students new to the school can borrow or bring their own cameras, they will experience less delay in making their films. The department has adequate editing and sound facilities for all students.

## **INTERCHANGE PROGRAM**

A limit of five upper division students from SFAI may qualify to take exchange classes in TV at CCAC, or Sound at Tape Music Center (Mills). See Larry Jordan or Ben Van Meter.

#### **The Graduate Program in Filmmaking consists of:**

1. Three semesters of graduate film criticism seminar No. 211. Seminar faculty will change each semester and will be drawn from regular filmmaking faculty plus five visitors each semester. Admission to the program will be by review of all seminar faculty for that semester.
2. Every effort will be made to arrange a teaching assistantship for each student in the program during his second and third semesters of the criticism seminar. Each assistantship will be paid as a \$200 reduction in tuition for each semester of the assistantship.
3. Special seminars on varied topics of general interest, open to all graduate students, will be arranged each month.
4. Academic credit will be 3 courses (12 units) per semester. 9 courses (36 units) for the degree.
5. Tuition for the program will be \$600 per semester.
6. Confirmation of the degree will be on completion of all course requirements and completion of thesis film and notebook to be retained in graduate film department.
7. A 299 course is available for students who have completed all course requirements but have not passed the final review.

#### **FILMMAKING FACULTY INCLUDES:**

James Broughton  
Larry Jordan, Department Chairman  
George Kuchar  
Donald Lloyd  
Gunvor Nelson  
Ben Van Meter  
Roy Ramsing, Administrative Assistant  
Gary Richardson  
John Vieira



## PAINTING

The Painting Department teaches painting and drawing. Drawing as concept and act has been variously defined but generally regarded as a simpler visual form than painting. Painting has many forms at this time, and it is somewhat difficult to pin down. It has to do with visual poetics and a demand for the sublime and/or the ineffable. It has to do with spirituality and ethics. It insists on affirmation of and revitalization of the creative principle. It pressures society to rethink its environment in humanistic terms.

We know that various modes of painting are vital and serious, and for the most part we accept that it will not be easy to define what painting is. As individual artists (and teachers) we have notions about it which are both compelling and nourishing. We have a confirmed belief in the world's need for the heartfelt expression of one's concerns. The artists-teachers in the Painting Department have been employed because of their successful self-direction as painters. The Painting Department is interested in the student who has much invested in his unique independence of action to convey first of all the facts of his art and his being.

We believe that personal expression through visual means is basically unrelated to future employment and so the curriculum for painting students offers the maximum opportunity to develop an awareness of visual expression and to integrate its means into meaningful personal statement.

## UNDERGRADUATE PAINTING CURRICULUM

	Courses	
First Year		
Painting 1	1	1
Drawing 1	1	1
Modern Art History and English (one semester of each)	1	1
Entering Semester:		
Interdepartmental Seminar I	1	
Subsequent Semester:		
Any World Studies		1
	—	—
	4	4
Second Year		
Painting	1	1
Drawing	1	1
Studio Elective	1	1
World Studies	1	1
	—	—
	4	4
Third and Fourth Years:		
Each Semester:		
Three studio courses including at least one in the major		3
One World Studies course		1
		—
		4

Requirements for BFA degree:  
32 courses

## UNDERGRADUATE COURSE DESCRIPTIONS

### Beginning Drawing

A work in a variety of media including pencil, charcoal, collage, tempera and ink. Two semesters required for further work in drawing. 1 course.

### Beginning Painting

Work primarily in oil painting as well as other painting media. Two semesters required for further work in painting. 1 course.

### Further Work in Painting and Drawing

Having completed the first year requirements, the student may select all further courses in the department according to his developing interests. Basic to the student's growth in these courses is his association with master artist-teachers who present information, introduce ideas and intensify

their demands at times appropriate to his development. The relation of the artist-teacher to the student precludes the possibility of specific course descriptions for the studio courses in painting and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student. Various classes emphasize work from the model, still life, nature and imagination as necessary to the student's development.

### The Studio Program

This consists of a double course of independent work each semester under a faculty advisor. Semi-private studios are provided for students in the program. One course of elective studies, and the regular World Studies course complete the program for a total of 4 courses of work each semester. Prerequisite for enrollment in the program is third year standing and the approval of the Department.

### Additional Studio Credit

After completing his first year's requirements, the continuing student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. One course.

### The Scheduling of Classes

Each studio class at the College is planned as either four or eight academic hours of direct instruction per week. Classes meet with the instructor either once or twice each week in the frequency which he feels is most appropriate to the subject and the level of student development. At least four additional hours of studio or laboratory work is required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an



assigned studio will be set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening.

**The Graduate Programs in Painting and Sculpture are combined into a single program. This consists of:**

1. Three semesters of the Graduate Criticism Seminar in Painting and Sculpture, #208. Enrollment is limited to a maximum of ten students per section. Seminar faculty will be changed each semester and will be drawn from regular painting and sculpture faculty, plus one visitor each semester if possible. Admission to the program will be by review of all seminar faculty for that semester.
2. Each student will have a graduate adviser whom he will select from the faculty of the College.
3. Every effort will be made to arrange a teaching assistantship for each student in the program during his second and third semester of the criticism seminar. Each assistantship will be paid as a \$200 reduction in tuition for each semester of the assistantship.
4. A special seminar on varied topics of general interest, open to all graduate students will be arranged each month.
5. Academic credit will be 3 courses (12 units) per semester, 9 courses (36 units) for the degree.
6. Tuition for the program will be \$500 per semester for students who work in their own studios off campus; \$600 for students who work in studios on campus.
7. Confirmation of the degree will be on completion of all course requirements and review by all seminar faculty for that semester plus the student's graduate adviser.
8. A 299 course is available for students who have completed all course requirements but have not passed the final review.



*"Colonials in Java, Circa 1900," mixed media painting by Hal Parker*

**PAINTING FACULTY INCLUDES:**

Tom Akawie  
 Jack Frost  
 David Hannah  
 Julius Hatofsky  
 Tom Holland  
 Marge Horton  
 Jack Jefferson  
 Bruce McGaw, Chairman  
 Ivan Majdrakoff  
 Fred Martin, Chairman Graduate Program  
 Joseph Oddo  
 Mary O'Neal  
 Hal Parker  
 Norman Stieglmeyer  
 Sam Tchakalian  
 Rodney Titus  
 Leo Valledor  
 Franklin Williams



## PHOTOGRAPHY

The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.

A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study — of the history of photography, of its leading practitioners and their philosophies — will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

### UNDERGRADUATE PHOTOGRAPHY CURRICULUM

First Year	Courses	
Photographic Expression	1	1
Modern Art History and English (one semester of each)	1	1
Studio elective outside the major	1	1
Entering Semester: Interdepartmental Seminar I	1	
Subsequent Semester: Any World Studies		1
	—	—
	4	4

Second, Third and Fourth Years:  
Each Semester:

Three studio courses including at least one in the major but not more than two

One World Studies course

3  
1  
—  
4

Requirements for BFA degree:  
32 courses

## COURSE DESCRIPTIONS

### Photographic Expression I & II

An introduction to photography as expression. Intensive use of camera. Two semester course.

Further work in photography. Prerequisite, two semesters of Photographic Expression.

Margery Mann — History, philosophy and criticism of photography.

Richard Conrat — Intensive study of a family relationship, sociological landscape of America.

Pirkle Jones — Large camera format and accompanying technical data.

John Collier, Linda Connor, Jack Fulton, James Mitchell, Art Rogers, Tom Zimmerman — General photography with intensive concentration on individual photographic projects. In addition to individual projects, group and specially directed projects will be assigned.

### Additional Studio Credit

After completing his first year's requirements, the continuing student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. One course.

### The Scheduling of Classes

Each studio class at the College is planned as either four or eight academic hours of direct instruction per week. Classes meet with the instructor either once or twice each week in the frequency which he feels is most appropriate to the subject and the level of student development. At least four additional hours of studio or laboratory work is required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio will be set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening.

### The Graduate Program in Photography consists of:

1. Three semesters of the criticism seminar. Seminar faculty will be changed each semester and will be drawn from regular photography faculty, plus five visitors each semester. Admission to the program will be by review of all seminar faculty for that semester.

2. Every effort will be made to arrange a teaching assistantship for each student in the program during his second and third semester of the criticism seminar. Each assistantship will be paid as a \$200 reduction in tuition for each semester of the assistantship.

3. A special seminar on varied topics of general interest, open to all graduate students will be arranged each month.

4. Academic credit will be 3 courses (12 units) per semester, 9 courses (36 units) for the degree.

5. Tuition for the program will be \$600 per semester.

6. Confirmation of the degree will be on completion of all course requirements and review of the student's final portfolio by all seminar faculty for that semester.

7. A 299 course is available for students who have completed all course requirements but have not passed the final review.

### PHOTOGRAPHY FACULTY INCLUDES:

Jerry Burchard (on leave 1972-73)  
John Collier  
Linda Connor  
Richard Conrat  
Jack Fulton  
Margery Mann  
James Mitchell  
Art Rogers  
Tom Zimmerman





**FOR LEASE**  
**OR**  
**FOR SALE**  
**SIDNEY S. LIPPOW CO.**  
**REALTOR**  
**611 LAS JUNTAS**  
**MARTINEZ 228-6040**

Zoned Industrial

Photograph by Richard Conrat



## PRINTMAKING

The printmaking program is designed to provide the student with a continuing creative challenge throughout his tenure at the San Francisco Art Institute. Its courses are set up first, to give the student all the technical and aesthetic instruction necessary for his development, and second, to provide a workshop environment conducive to his or her total involvement as a developing printmaker. The faculty is a diverse group of artists who in their different ways are turned-on to the contemporary world and who explore its challenge through the form of the print. They see their responsibility to the student as being one of stimulation and encouragement. That is, of opening doors to the multiple world of the 20th century where new ideas, new materials and new techniques are an ever-present reality and where the real danger is for the contemporary person to hide from his reality. Their intent is to give purpose and direction to the student's energy to create so that upon graduation he or she will have skills and the desire necessary to continue the process of individual self-creation into a mature artist printmaker.

### UNDERGRADUATE PRINTMAKING CURRICULUM

	Courses	
First Year		
Introductory Printmaking	1	
Printmaking		1
Studio Elective	1	1
Modern Art History and English (one semester of each)	1	1
Entering Semester:		
Interdepartmental Seminar I	1	
Subsequent Semester:		
Any World Studies		1
	—	—
	4	4

Second, Third and Fourth Years:  
Each Semester:

Three studio courses including  
at least one in the major 3  
One World Studies course 1

—  
4

Requirements for BFA degree:  
32 courses

## COURSE DESCRIPTIONS

**Introductory Printmaking:** a pre-requisite for any other course in the Printmaking Department.

Introductory printmaking is a course designed to provide the beginning student with as much concentration and information on the techniques involved in printmaking as is possible in one semester.

The course is divided into four three-week blocks of time, each of which will be taught by an instructor from one of the four graphic techniques taught at the Institute; i.e. lithography, Intaglio, silk screen and photo printmaking. Each instructor, assisted by two graduate students experienced in that particular technique, will present a concentrated series of lectures, demonstrations and workshop experiences specifically oriented to the technique.

The student will be expected to attend the class period when the instructor will lecture and demonstrate, and also the scheduled studio period which will be supervised by the assistants who will work with the student in their initial experience with the technique. Both the lectures and demonstrations and the studio workshops are required in all the techniques for the printmaking majors. For non-majors, the student may select two out of four in which to become involved. He must attend the demonstrations and lectures on all techniques but he may be more selective about which techniques he chooses to work with in the workshops.

A descriptive evaluation system will be used for the course which will enable all four instructors to evaluate each student in terms of each technique. This evaluation will then become part of the student's record and can be referred to by advisors and future instructors as to the technical experience of the student, so that more realistic guidance by the advisors — and by the faculty — can be given to the student. One semester course, one course credit.

### Further Work in Printmaking

The printmaking courses are designed to enable students of all levels to work with the faculty as artists. Once the pre-requisite of introductory printmaking has been fulfilled, the student is prepared to choose more selectively those instructors who can best provide for him not only the detailed and advanced technical instruction, but also the artistic influence and challenge necessary to the development of the artist printmaker. One course credit per semester.

A special course in color printing and experimentation with techniques is offered to increase the student's technical assurance and develop his individual expression. Intensive individual work is combined with group discussions and critiques relating the history and philosophy of printmaking to the student's individual achievement. Lectures and museum trips are also planned. One course credit per semester.

### Additional Studio Credit

After completing his first year's requirements, the continuing student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. One course.

### The Scheduling of Classes

Each studio class at the College is planned as either four or eight academic hours of direct instruction per week. Classes meet with the instructor either once or twice each week in



the frequency which he feels is most appropriate to the subject and the level of student development. At least four additional hours of studio or laboratory work is required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio will be set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening.

**The Graduate Program in Printmaking consists of:**

1. Three semesters of a criticism seminar and one semester of independent study.
  - a. The seminar faculty will be composed of the seminar leader who will be responsible each semester for the group. This position will rotate among the departmental faculty. The second faculty person who will attend the seminar will rotate among those individual faculty advisers whose students will be bringing work to the seminar. Attending the seminar in that rotating way will be **one** of the responsibilities of the individual graduate adviser.
2. Each student will have a graduate adviser whom he will select from the faculty each semester. The duties and responsibilities of the graduate adviser will be to meet with the student a minimum of once every two weeks, by prior arrangement, for purposes of general advice and counseling or critiques relative to the individual concerns of the student. It is expected that both student and chosen faculty adviser will exert the necessary effort to make the experience profitable to each. As mentioned in the preceding paragraph, an additional responsibility of the adviser which is a natural follow-up of the individual involvement will be to attend these seminars when his student is bringing in his work.

3. Every effort will be made to arrange a teaching assistantship for each student in the program during his second and third semester of the criticism seminar. Each assistantship will be paid as a \$200 reduction in tuition for each semester of the assistantship.
4. A special seminar on varied topics of general interest, open to all graduate students will be arranged each month.
5. Academic credit will be 3 courses (12 units) per semester, 9 courses (36 units) for the degree.
6. Tuition for the program will be \$600 per semester.
7. Confirmation of the degree will be on completion of all course requirements and review by all seminar faculty for that semester plus the student's graduate adviser. A student may petition—or the faculty may decide—to waive the semester of independent study and instead graduate the student early (in three semesters).
8. A 299 course is available for students who have completed all course requirements but have not passed the final review.

**PRINTMAKING FACULTY INCLUDES:**

Kathan Brown  
Robert Fried  
Richard Graf, Chairman  
Undergraduate and  
Graduate Division  
Gerald Gooch



## SCULPTURE/CERAMICS

The undergraduate sculpture/ceramics curriculum is planned to establish the student in a working sculptor's milieu as quickly as possible. From this basic position, he is encouraged to branch out into various sculptural media as they may become relevant to his personal growth.

The Sculpture/Ceramics Department is organized as a large, workshop space wherein many activities from welding to vacuforming to ceramics may take place at times dictated primarily by the growth of the student's work.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions other than general indications of media and level of advancement. The teacher presents material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student.

Classes in the Sculpture/Ceramics Department are planned to introduce the student to the studio and facilities (Beginning Sculpture) and then to provide the opportunity for him to learn and grow at his own rate and direction. (Further work in sculpture or ceramics, the weekly seminar.)

There is at least one beginning class instructor present in sculpture each morning four days per week; at least two instructors in sculpture and/or ceramics are present to assist students with further work in sculpture/ceramics four afternoons per week; and at least three instructors will be present for the open seminar one afternoon per week.

Beginning students sign up for one or another of the morning courses; students doing further work sign up with one or more of the afternoon instructors. All students are expected to work in the sculpture/ceramics

area not less than eight hours per week for each course credit undertaken. All students are urged to consult about the development of their work with all instructors and students alike.

The sculpture/ceramics facilities are open day and evenings Monday through Thursday, with shortened hours on Friday and Saturday. Beginning classes are scheduled to meet with their instructors in the mornings, advanced classes in the afternoons. A seminar among the various department faculty is held one afternoon each week, and all sculpture/ceramics students are invited to participate.

### UNDERGRADUATE SCULPTURE/CERAMICS CURRICULUM

First Year	Courses	
Beginning Sculpture or Ceramics	1	1
Studio Elective	1	1
Modern Art History and English (one semester of each)	1	1
Entering Semester:		
Inderdepartmental Seminar I	1	
Subsequent Semester:		
Any World Studies		1
	4	4
Second, Third and Fourth Years:	Courses	
Each Semester:		
Three studio courses including at least one in the major	3	
One World Studies course	1	
	—	4
Requirements for BFA degree:		
32 courses		

### COURSE DESCRIPTIONS

**Beginning Sculpture**—A year course planned to acquaint the student with the simpler techniques of object making, and to orient him in the general studio milieu of the working sculptor.

The class meets as a group with the instructor one morning (four hours) each week, and the individual students in the group are required to plan at least that much more work on their own during the remainder of the week. One course credit.

**Further Work in Sculpture**—Students who have completed one year of Beginning Sculpture may sign up with the instructor of their choice for further work in the media of their choice. One or more course credits.

**Seminar - Sculpture/Ceramics**—Faculty meet as a group with interested students each week to discuss work and ideas of interest. Non-credit. The ceramics courses emphasize the use of earthenware clay, low-fire glazes, wheel techniques, hand building, slip casting and glaze techniques as an extension of the student's ideas. The stress of these courses will be on creating thought-out, considered objects. Less emphasis will be placed on the creation of utilitarian production wares.

**Beginning Ceramics**—Techniques in ceramics with a sculptural emphasis. This course will stress idea development, not production pottery. Instruction will be given in the techniques of hand-building, mold-making, the wheel, glazing, and a variety of other finishing and structural materials. Experimentation will be encouraged. One course credit.

**Further Work in Ceramics**—A class for students who have had two semesters of beginning ceramics and are ready for a more in-depth involvement. There will be more time for the instructor and the student to discuss ideas and advanced techniques on an individual basis. The student will learn to calculate and develop glazes and clay bodies. A special seminar will be organized for the Spring Semester with invited ceramists and other artists presenting and talking about their work and concerns. One or more course credits.



**Additional Studio Credit**—The student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. One course.

**The Graduate Program in Sculpture/Ceramics is combined with the Graduate Program in Painting into a single program. It consists of:**

1. Three semesters of the Graduate Criticism Seminar in Painting and Sculpture, #208. Enrollment is limited to a maximum of ten students per section. Seminar faculty will be changed each semester and will be drawn from regular painting and sculpture/ceramics faculty, plus one visitor each semester if possible. Admission to the program will be by review of all seminar faculty for that semester.

2. Each student will have a graduate adviser whom he will select from the faculty of the College.

3. Every effort will be made to arrange a teaching assistantship for each student in the program during his second and third semester of the criticism seminar. Each assistantship will be paid as a \$200 reduction in tuition for each semester of the assistantship.

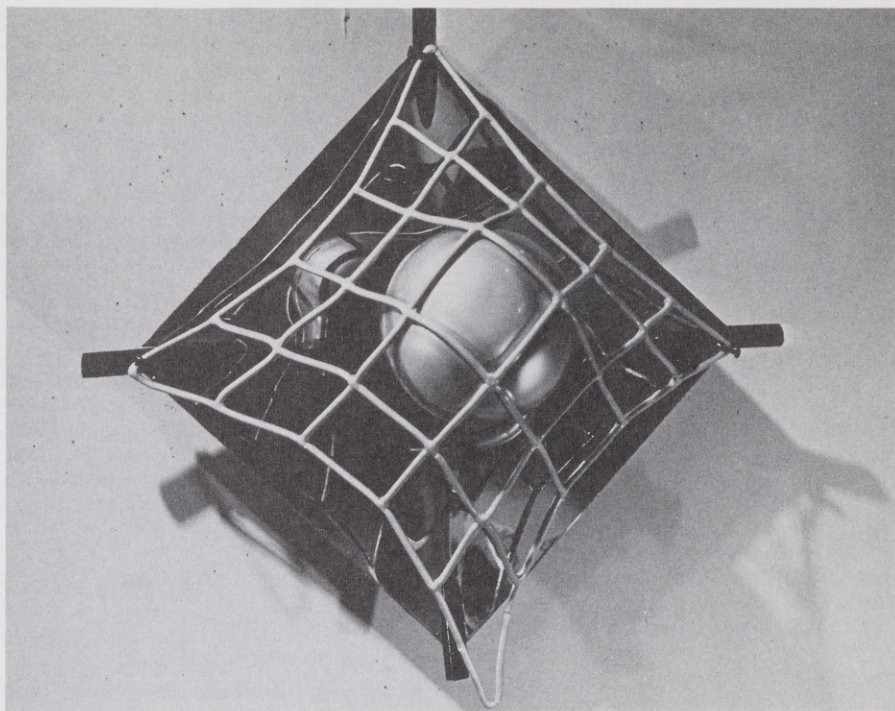
4. A special seminar on varied topics of general interest, open to all graduate students, will be arranged each month.

5. Academic credit will be 3 courses (12 units) per semester, 9 courses (36 units) for the degree.

6. Tuition for the program will be \$500 per semester for students who work in their own studios off campus; \$600 for students who work in studios on campus.

7. Confirmation of the degree will be on completion of all course requirements and review by all seminar faculty for that semester plus the student's graduate adviser.

8. A 299 course is available for students who have completed all course requirements but have not passed the final review.



*Untitled sculpture, 1971, by Rodger Jacobsen*

**SCULPTURE/CERAMICS  
FACULTY INCLUDES:**

Jeremy Anderson  
Richard Berger  
Karen Breschi  
William Geis  
Rodger Jacobsen  
Alvin Light  
Ed Pickett  
Robert Rasmussen  
Richard Shaw,  
Coordinator of Ceramics



## WORLD STUDIES

Formerly, we were known as the Humanities Department. As of this semester, we have changed our name to World Studies Department, simply because it is a more accurate statement of who we are and what we do. Previously, we maintained an archaic form, and struggled to be what we were not. The result was a new consciousness squeezed into old forms. It didn't work, mainly because it was a form derived from an exclusively white, European past. We do not exclusively represent that past, in thought, deed, or person.

Ten courses including Interdepartmental Seminar I, English and Modern Art History are required of all candidates for the BFA degree. Transfer students from accredited colleges and universities will be required to take at least two courses in the program. This requirement is waived for students already holding a BA degree.

### WORLD STUDIES CURRICULUM

Beginning this semester, we are presenting an entirely revised curriculum which we believe is closer to the interests and needs of students, faculty, and the purposes of the Institute. The design is to provide more freedom of choice in subject matter and teaching methods. It is structured so that, with stated exceptions, any faculty member can teach what he wishes, students may have a direct say in what is to be offered, and the curriculum may include a broadly expanded Third-World Studies Program.

The curriculum consists of three pools of courses, World Studies (WS) I, II and III.

**World Studies I** — A group of courses which individual faculty have chosen to teach. Each course will represent some aspect of humanistic studies, including art, philosophy, psychology, science, spiritualism, history, political

science, literature, music, etc., seen from either a contemporary or historical view point, and may range throughout the cultures of the world. A descriptive schedule will be available at registration so that you may know in advance what is being offered, by whom, and how it will be taught. A random, but incomplete selection of such courses is shown below.

**World Studies II** — This pool of courses will focus on the field of studies usually referred to as ethnic, a term we do not like. This pool will include courses in the culture of Blacks, Chicanos, Whites, Indians, Jews, Orientals, etc. This pool will reflect the interests of students and faculty. A random but incomplete selection of such course work is shown below.

It is quite likely that there will be some over-lapping between these pools since that is the way the world and the people in it actually exist.

Both pools have a one-course prerequisite. For **WS I**, the student must first take the Interdepartmental Seminar or receive a waiver. For **WS II** the student must take the Introduction to World Studies, before taking any other courses in the pool, or receive a waiver.

Sample Courses in the World Studies Pools:

### WORLD STUDIES I (Sample Course Descriptions):

(These are samples only — consult WS descriptive schedule for exact courses, teaching methods, schedules, etc.)

**Medieval Folklore** — **Z. Papanonikolas**: The study of the fabliaux; *Gewain* & the Green Knight; *Tristan and Isolde*; the *Mystery Plays*.

**The S.F. Art Institute** — **S. Vincent**: The Institute as resource; as a Myth; the visions available to the painter, the sculptor, the filmmaker, etc.; the

technology; the wedding of community and person; etc.

**The Journal, Io** — **S. Vincent**: Study at perceiving a cosmic construct in which all knowledges participate; the processes and connections, for example, of cellular structure of plant life, patterns of morphemes in language, movements of celestial life, game structures of human individual and social behavior, and how these come into play with one another. Spherical thinking and ritual.

**History of Art in the Bay Area** — **W. Whitman**: Art of the Bay Area since the late 1940's, including Still, Park, Rothko, Diebenkorn, *et al.* Art which had international influence, but of which little is written or known here at home.

**Visual Art and Philosophy** — **R. Mondini**: The idea that visual art is peculiarly suited to the expression of ideas that defy linguistic expression, in short, metaphysics. We will examine for example, Giotto, the Chartres Cathedral, Ajanta Caves, Paleolithic art, etc., and study both Christian and Oriental philosophies of art.

**Phenomenology of the Self: East and West** — **R. Mondini**: The idea of the self as related to personality and ego. Existential ego in Western Culture; Phenomenological Expression of the Transcendent Self in India; the Phenomenology of the True Self in China.

**Euclidean Patterns in Art** — **L. Meyers**: Simple, beautiful geometric forms and symbols that arouse our sensual and aesthetic feelings. Construction of these forms, their occurrence in nature, and the meaning of "magic" symbols and figures.

**Exploring the Universe** — **L. Meyers**: Astronomy, Cosmology, Natural Science, Theories about the origin of the universe, its history, present, and possible future. Images and ideas from cosmology in contemporary art.



**Master Works of Modern Literature — J. Weiner:** A comparative study of Crime and Punishment, Dostoevsky; Women in Love, D. H. Lawrence; Light in August, Faulkner; and Joseph in Egypt, Thomas Mann.

**Jungian Transformation and Creativity — J. Weiner:** The thesis that creativity results from a series of psychic transformations which are basically unconscious in nature and bring about a release of psychic energy which may be used consciously. We will study as "creative" works, visual art, but also poetry, music, essay, etc.

**The Fanatic — C. Harshbarger:** A course concerned with exploring identification. A study of creative men and women who transcended the historical trap of society and dailiness. Examples to begin with might include, Oscar Wilde, Gertrude Stein, Antonio Gaudi. A study of their works, their societies, their way out of the corner.

**Evolution of the Artist's Consciousness — J. Milligan:** Creativity, the expansion of consciousness, the myths of comprehension and relation. There will be art projects to connect with the discussions and readings.

## **WORLD STUDIES II**

**The Concepts of Pan-Africanism and Negritude — C. August:** The study of these concepts, supported by visits to the community including hospitals, jails, homes, schools.

**The Black Man in the Americas — E. Guerrero:** An in-depth study of the culture/cultural contributions and expressions of black people in the Americas, including literature, music, film.

**Introduction to American Indian Culture — Not selected:** The origins, documents, and legends of early North American Indian culture.

**The Pre-Columbian Indian Civilizations — Not selected:** The Aztec, The Inca, The Mayan cultures — their art, their history as known, their destruction.

**The Chicano — Not selected:** The history of the Mexican-American; a survey course in the social and political realities.

**The American Jew — Not selected:** How and why they are here; their ghettoization; anti-Semitism in the U.S.

**Women's Studies — A. Severson:** The who, what and why of the liberation of women.

**NOTE:** As WS II is a new curriculum, course descriptions and instruction have not been completed as of catalog printing. The World Studies Descriptive Schedule will contain a detailed listing of subjects and instructors.

The course format for courses in the World Studies pools I and II will generally follow this outline:

One lecture per week, 1½ hours, with two or three seminars in joint attendance with faculty.

One seminar meeting per week, 2½ hours, immediately following lecture.

Some courses may follow a different schedule and format, hence it is important the student carefully read the descriptive schedule prior to registration. The lecture attendance is required, as the subject matter will relate to your work in the seminar, and seminar discussion will include lecture materials.

The descriptive schedule will be available in May for Fall Semester, and in December for Spring Semester, so the student will have ample time to prepare his program.

## **WORLD STUDIES III**

**English — Creative Writing and Composition.** One course required for graduation, one course credit.

**Modern Art History — F. Martin:** The major schools and artists of the twentieth century. One course required for graduation, one course credit.

**Problems in the City — M. O'Neal:** Just what it says — a look at minority and subcultures, including the different ghettos; farm communities; political groups; the government; the sexual underground; dope; gambling; rich people; etc.

**Urban Arts — M. Cardwell:** Section A — Preparation — Deals with the social group work for community arts groups and their professional leaders. Prepares the student for field work assignments at community centers, Boys Clubs, etc. and includes field experience. Section B — Field Work — The student goes into the community full time as a community arts leader for an agency. Pre-requisite — Urban Arts A, or approval of instructor.

## **WORLD STUDIES FACULTY INCLUDES:**

Collingwood August  
Monte Cardwell,  
Minority Studies Coordinator,  
Director, Urban Arts Program  
Richard Fiscus  
Edward Guerrero  
Charles Harshbarger  
Ivan Majdrakoff,  
Chairman, Interdepartmental Studies  
Leonard Meyers  
Richard Miller  
John Milligan  
Raymond Mondini  
Mary O'Neal  
Zeese Papanikolas  
Anne Severson  
Jay Stattman, Chairman  
Sylvia Sussman  
Robert Trupin  
Stephen Vincent  
William Whitman  
Jacob Weiner



## FACULTY BIOGRAPHIES

**TOM AKAWIE**—Painting. BA, MA, University of California, Berkeley. One-man shows: Bolles Gallery, S.F.; Berkeley Gallery, Berkeley; Comara Gallery, L.A.; Long Beach Museum; University of Nevada, Reno; La Jolla Art Museum; S.F. Art Institute; David Stuart Gallery, L.A. Exhibited: University of California, Berkeley; Los Angeles County Art Museum; S.F. Museum of Art; Illinois Biennial; N.Y. World's Fair, American Express Pavilion; Hansen-Fuller Gallery, S.F.; Whitney Museum Annual; M. E. Thelen Gallery, Cologne & Essen, Germany.

**JEREMY ANDERSON**—Sculpture/Ceramics. Studied: S.F. Art Institute. One-man shows: Dilexi Gallery, S.F.; Stable Gallery, N.Y.; S.F. Museum of Art; Quay Gallery, S.F. Exhibited: Whitney Museum Annual; Illinois Biennial; L.A. Museum show, "American Sculpture of the Sixties," 1967; Expo '70 S.F. Pavilion, Osaka, Japan; La Jolla Museum of Art.

**COLLINGWOOD AUGUST**—World Studies. Teaching Diploma, 1946, Africa. Teaching Consultant with Projects Otherways. Freelance journalist in London. Instructor, Univ. of California Extension, S.F.

**RICHARD BERGER**—Sculpture. BA, Sacramento State College; MA, Sacramento State College. Exhibited: Kingsley Annual 1967, Crocker Art Gallery, Sacramento; S.V.A.A. Gallery, College Faculty Show, Sacramento; Group Show, Kaleidoscope Gallery, Sacramento; N.C.A. Annual, Crocker Art Gallery, Sacramento; S.F. Art Institute Student Gallery 1970; Berkeley Gallery, S.F. Group shows: 1970 Young Bay Area Sculptors, S.F. Art Institute 1970 Art Institute Centennial, DeYoung Museum 1971; "6x6x6" Monumental Sculpture—Walnut Creek Art Center 1971; Points of Interest Group Studio Show, Oakland, California.

**KAREN BRESCHI**—Ceramics. BFA Calif. College of Arts and Crafts, MA S.F. State College, Rudolf Schaffer scholarship, CCAC scholarship. Exhibited: Spring Ceramics Festival, Sacramento; Oakland Art Museum; CCAC; Museum of Contemporary Crafts, New York; San Francisco State College; Richmond Art Center; S.F. Museum of Art; SFAI; Berkeley Gallery.

**JAMES BROUGHTON**—Filmmaking. BA, Stanford University. Lecturer: S.F. State College. Author of seven books, many plays, and the following films: *Mother's Day*; *Adventures of Jimmy*; *Four in the Afternoon*; *Loony Tom*; *The Pleasure Garden*; *The Bed*; *Nuptiae*; *The Golden Positions*. Awarded a Guggenheim Fellowship for 1970-71.

**KATHAN BROWN**—Printmaking. BA, Antioch College, Ohio; MFA, California College of Arts and Crafts. Studied: Central School of Art, London. One-man shows: Hansen Gal-

leries, S.F.; San Francisco Museum of Art. Exhibited: Library of Congress, Washington, D.C.; Brooklyn Museum, Brooklyn, N.Y.; Museum of Modern Art, N.Y.; Graphic Arts USA exchange exhibition with Russia.

**JERRY BURCHARD**—Photography. On leave, 1972-3.

**MONTFORD CARDWELL**—Urban Arts. BFA, Rhode Island School of Design (sculpture); MA, S.F. State (multi-media); Formerly, Arts and Crafts Director, Hunters Point Boys' Club, Western Addition YWCA; creative arts consultant with S.F. Symphony; Instructor, S.F. State College School of Creative Arts. Instructor in music at Grove Street College, Oakland.

**JOHN COLLIER, JR.**—Photography. Studied: S.F. Art Institute, Guggenheim Fellowship; Education and Anthropology at S.F. State. Farm Security Administration photographer; field worker in anthropology. Exhibited: Museum of Modern Art, Family of Man exhibition.

**LINDA S. CONNOR**—Photography. BFA, Rhode Island School of Design; MS, Institute of Design, Chicago; Exhibitions: Rhode Island School of Design, Photography Traveling Exhibition; S.F. Art Institute Centennial; Le Provençal "Photographics 1970 and 1971," France; California Photographers 1970, Univ. of Calif., Davis; One-man show: Photo Dept. School of the Dayton Art Institute, Ohio 1969; Mus. Cont. Crafts, N.Y.; Corcoran Photography Workshop Third Invitational, Wash., D.C.; Image Works Gallery, 1971.

**RICHARD FRAENKEL CONRAT**—Photography. AB, Univ. of California. Studied: Reed College; S.F. Art Institute; Guggenheim Fellow 1968-69. One-man show: "Land for Sale," Oakland Museum; Zellerbach Building, S.F.; traveling 1971-72. Co-author of "Executive Order 9066," a book and exhibit of photographs, DeYoung Museum, SF; UC Art Museum, Berkeley; Metropolitan Museum, NY; traveling 1972-73. One-man show, S.F. Museum of Art, 1964. Design/consultant: Dorothea Lange Memorial Exhibition, Museum of Modern Art, NY, 1966.

**RICHARD FISCUS**—World Studies. BA, MA, Univ. of Calif., Berkeley; graduate studies in sociology and education, Ohio State Univ. One-man shows (painting): Richmond Art Center; Gallery Reese Palley, S.F.; University of Nevada.

**ROBERT FRIED**—Printmaking. MFA, S.F. Art Institute. Studied: N.Y.C. Community College; Cooper Union, N.Y.; Fulbright Scholarship, Spain; Dilexi Foundation grant. One-man shows: Phoenix Gallery, Berkeley, 1970; Van der Vort Gallery, S.F., 1968; DeSaisset Art Gallery, Univ. of Santa Clara, 1968; El Bosco, 1965, Madrid; Instituto de Cultura Hispanica, Madrid, 1964; Brata Gallery, N.Y., 1963; Whitney Museum; Hansen-Fuller Gallery, S.F.; Minnesota

Museum; S.F. Museum; Fort Worth Museum; East End Gallery, Mass.

**JACK FROST**—Painting. BFA, MFA, S.F. Art Institute. One-man shows: Univ. of California, Berkeley; Lincoln University, S.F.; Herald Gallery, S.F.; S.F. Art Institute; "6 painters," 1969; New Mexico Biannual, Santa Fe, 1970; Outlaw Lights Co., 1969-70; Drawing show, SFAI; Visionary show, SFAI.

**JACK FULTON**—Photography. Self-taught. One-man shows: Sacramento State College, 1968; Marin Civic Center, 1968; DeYoung Museum, S.F. 1969; Berkeley Gallery, S.F. 1972. Exhibited: Slant Step Show; Repair Show; USA in Your Heart. Two films: *Homage to Nature*; *Glenaradale*.

**BILL GEIS**—Sculpture. On leave, 1972-73.

**GERALD GOOCH**—Printmaking. Exhibited: M. H. DeYoung Museum, S.F.; S.F. Legion of Honor; N.Y. Museum of Modern Art; Illinois Biannual; Marconi Gallery, Italy; Hansen-Fuller Gallery, S.F.; Esther Robles Gallery.

**RICHARD GRAF**—Printmaking. Chairman. BFA, MFA, California College of Arts and Crafts. Permanent Collection: Library of Congress; Achenbach Foundation for the Graphic Arts; Starr King School of Religion, Berkeley; Westmore College Student Union; Oakland Art Museum; Mt. Diablo Valley School System; S.F. Art Commission; University of Nebraska; the City of Fairfield, California.

**EDWARD GUERRERO**—World Studies. Studied: S.F. State College; Pasadena City College. Worked with Southern Media and National Education Television—Black Journal on films in Mississippi.

**DAVID HANNAH**—Painting. MFA, S.F. Art Institute. Studied: Univ. of Oklahoma; Rice Institute. Exhibited: Oakland Museum; State University College, New Palz, N.Y.; Dallas Museum of Fine Arts; Whitte Museum, San Antonio, S.F. Art Institute.

**CHARLES HARSHBARGER**—World Studies. BFA, S.F. Art Institute; MA, Stanford Univ. Former faculty member, Univ. of N. Iowa.

**JULIUS HATOFSKY**—Painting. Studied: Art Students League; Academie de la Grande Chaumier; Hans Hofman School. Represented by Egan Gallery, N.Y., and collection of the Whitney Museum. Recipient of a National Endowment for the Arts grant in 1967.

**TOM HOLLAND**—Painting. Studied: University of California, Santa Barbara and Berkeley. Awarded Fulbright Fellowship. One-man shows: Wilder Gallery, L.A.; Hansen Gallery, S.F.; Robert Ekon Gallery, N.Y.; Neuendorf Gallery, Hamburg, Germany. Exhibited: Whitney Museum, N.Y.; Museum of Modern Art, N.Y.; L.A. County Museum; S.F. Museum of Art.

**MARGE HORTON**—Painting. MFA, S.F. Art Institute. Exhibited: S.F. Museum of Art; Portland Museum of

Art; Richmond Art Center, Painting Annual, 1969; Acid Painters of S.F.; Richmond Art Center, 1970; SFAI Centennial 1971.

**RODGER JACOBSEN**—Sculpture. Chairman. BFA, MFA, S.F. Art Institute. One-man show, Dilexi Gallery, S.F. Museum of Art. Various group shows in San Francisco, Illinois and Switzerland.

**JACK JEFFERSON**—Painting. Studied: University of Iowa; S.F. Art Institute. Rosenberg Traveling Fellowship. One-man shows: M. H. deYoung Museum; Metart Gallery, S.F. Exhibited: Palace of the Legion of Honor, S.F.; Poin-dexter Gallery, N.Y.; Stanford Univ.; S.F. Museum of Art; Oakland Museum of Art, 1970; Emanuel Walter Gallery, S.F. Art Institute, drawings 1970; Ferus Gallery, L.A.; La Jolla Art Center.

**LARRY JORDAN**—Filmmaking, Chairman. Harvard Univ.; Private study with Joseph Cornell. Guggenheim Fellowship in Film, 1970. One-man shows: Film Makers' Cinematheque, N.Y., 1962, 1965, 1967, 1968, 1969; Cinema Theatre, L.A.; Presidio Theatre, S.F.; Rolling Renaissance, S.F.; Canyon Cinematheque, S.F.; S.F. Museum of Art 1970. Group shows: Museum of Modern Art Retrospective American Cinema, 1966; New York Film Festival, 1969; Brussels International Experimental Film Festival, 1958.

**PIRKLE JONES**—Photography. Graduate of SFAI, 1949, major in photography. Exhibited: Ansel Adams studio, S.F.; Calif. Academy of Sciences, S.F.; U.S. Information Agency, Berlin, Germany; Indiana University; Limelight Gallery, N.Y.; Eastman House, N.Y.; Stanford University; DeCordova Museum, Mass.; Oakland Museum; Underground Gallery, N.Y.; M. H. deYoung Museum, S.F.; Studio Museum, Harlem; Dartmouth College; U.C. Santa Cruz; Focus Gallery, S.F.; Tintype Gallery, Tiburon. Collaborated with Dorothea Lange, Ansel Adams and Ruth-Marion Baruch on four photographic essays.

**GEORGE KUCHAR**—Filmmaking. Attended School of Art and Design, New York, graduated 1960. Has completed sixteen 8 mm films and thirteen 16 mm films. Award: Chicago Film Festival. Kuchar's films have been shown at Art Museums and Colleges throughout the U.S.

**ALVIN LIGHT**—Sculpture/Ceramics. BFA, MFA, S.F. Art Institute. Taught at Aspen; N.Y. Studio School; U.C. Berkeley. One-man shows: Dilexi Gallery, S.F., L.A.; M. H. deYoung Museum, S.F.; Exhibited: Whitney Museum; Staempfli Gallery, N.Y.; Chicago Art Institute; Jefferson Gallery, Washington, D.C. Recipient of National Endowment for the Arts grant, 1967. Collections: Chicago Art Institute; S.F. Museum of Art; Oakland Museum; J. Patrick Lannan Foundation.

**DON LLOYD**—Filmmaking. Studied SFAI 1969. Produced two 16 mm.



films on an Idaho State University Research Grant. Received two awards from the 1970 Foothill Film Festival. Work in progress from 1970 & 71: "Lighthouse" Parts II, IV & V; "The Advertising Film"; "Nude in a Cube," "Waffles" and "The Day of the Weed."

**IVAN MAJDRAKOFF**—Painting. Attended Cranbrook Academy of Art, Michigan. Former Director of the Art Gallery at the University of Minnesota. One-man shows: Arleigh Gallery, S.F.; Palace of the Legion of Honor, S.F. Exhibited: Detroit Art Institute; Minneapolis Institute of Art; Walker Art Center; Denver Museum; S.F. Museum of Art; Museum of Modern Art, New York.

**MARGERY MANN**—Photography. BA, Goucher College; Graduate work, University of Chicago. One-man shows: University of California, Davis; E. B. Crocker Gallery, Sacramento; Toren Gallery, S.F.; "Photography at Mid-Century," Eastman House; Faculty Show, SFAI. Scientific photographer, University of California, Davis.

**FRED MARTIN**—Director, College of the S.F. Art Institute. BA, MA, University of California, Berkeley.

**BRUCE MCGAW**—Painting, Department Chairman. BFA, California College of Arts & Crafts. One-man shows: Distel Gallery, Trinity University, San Antonio; SFAI. Exhibited: S.F. Museum of Art; M. H. deYoung Museum, S.F.; Palace of the Legion of Honor, S.F.; Richmond Museum; Oakland Museum; Santa Barbara Museum.

**LEONARD MEYERS**—World Studies. Physicist. Born and raised in New York City. BS Physics, Polytechnic Institute of Brooklyn; PhD, Physics, Stanford Univ. Has taught at Brandeis, Boston Univ., and S.F. State College. Research in physics at Stanford, Boston Univ., Brandeis and M.I.T.

**RICHARD MILLER**—World Studies. Bowling Green State Univ., Dartmouth College. BA, Ohio State Univ.; MA, Claremont Graduate School; PhD, Univ. of California, Berkeley; graduate work, The University of Paris. Formerly foreign correspondent and free lance writer and photographer. Author, *Amerloque*, a novel, 1966; ordained in the Universal Life Church, 1969.

**JOHN MILLIGAN**—World Studies. BA, Chemistry, Dartmouth College; MA, Biochemistry, Univ. of Calif., Berkeley.

**JAMES O. MITCHELL**—Photography. BFA, S.F. Art Institute. Studied: Art Students League, NYC; Brooklyn College. Exhibited: Mills College, Oakland; Leica Gallery, NYC; S.F. State College; Limelight Gallery, NYC; City Lights Gallery, S.F.; International Photo Exhibit, Milan, Italy; Expo '67, Montreal; S.F. Art Festival 1960-1964; S.F. Art Institute Annual, 1960-64; S.F. Art Festival Artist Invitational, 1971.

**RAYMOND MONDINI**—World Studies. BA, S.F. State College; advanced study, Univ. of Perugia, Italy; MA, S.F. State College.

**GUNVOR NELSON**—Filmmaking. BA, Humboldt State College; MFA, Mills College. One-man shows: S.F. Museum of Art; Berlin Film Academy; Stockholmstrassen; Exhibited: Moderna Museum, Stockholm, Whitney Museum, N.Y.

**JOSEPH ODDO**—Painting. MFA, S.F. Art Institute. Studied: Univ. of Richmond, Va.; Illinois Institute of Technology. Exhibited: S.F. Art Institute 80th Annual; Richmond Art Center Annual; Stanford University Invitations; Felix Landau Gallery, L.A.; Richard White Gallery, Seattle; Oakland Art Museum.

**MARY LOVELACE O'NEAL**—Painting. BFA, Howard Univ., MFA, Columbia Univ. Free Angela.

**ZEES PAPANIKOLAS**—World Studies. BA, S.F. State College; MA, Stanford University. Studied: Kenyon College; University of Utah. Wallace Stegner fellowship in creative writing at Stanford. Currently working on a novel, *The Lamb's Head*.

**WILLIAM H. PARKER**—Painting. MFA, S.F. Art Institute; BFA, S.F. Art Institute; Exhibited: Berkeley Gallery, S.F.; "Mid-America I," Kansas City; City Art Museum of St. Louis; Nelson Gallery/Atkins Museum, St. Louis; "Ten Missouri Painters"; One-man show: Unitarian Gallery, Kansas City, Mo. Group Show: Bradley Univ., Peoria, Ill., Oct. 1971. "Paintings on Paper" show SFAI Gallery Oct. 1971.

**EDWIN PICKETT**—Sculpture. Studied: Leicester College of Art, London; Royal College of Art, London. Exhibited: Royal College of Art Galleries; AIA Galleries; RBA Galleries; Arts Council Galleries; Battersea Park "Sculpture in the Open Air"; Arts Council Traveling Show. In conjunction with Jerry Pethick put on comprehensive show of sculpture in own studios in Fulham, London, 1968.

**ROBERT RASMUSSEN**—Ceramics. BFA, S.F. Art Institute, MFA, Calif. College of Arts and Crafts, Oakland. Exhibited: David Cole Gallery, Sausalito; New Mission Gallery, S.F.; Pacific Fountain Gallery, Alameda; CCAC Gallery; U.C. Davis; SFAI; The Egg & Eye, Los Angeles; Plumas County Museum.

**ART ROGERS**—Photography. Studied: No. Carolina State College. Freelance work since 1963 for (among others): UPI, AP, Life Magazine, Sports Illustrated, ABC, etc. Numerous advertising commissions. Posters. Exhibited: Sun Gallery, S.F.; S.F. Art Institute.

**ANNE SEVERSON**—World Studies. AB, Hunter College, N.Y.; MA, Columbia University; postgraduate studies, University of California, Berkeley. Partner, Waterfall Film Co. Exhibited: Oakland Museum.

**RICHARD SHAW**—Sculpture/Ceramics. BFA, S.F. Art Institute; MA, Univ. of Calif., Davis. Taught at U.C. Berkeley and U. Wisconsin at Madison. Exhibited: Museum of Contemporary Crafts; Boston Society of Arts and Crafts; S.F. Museum of Art; Brooklyn Museum; Dilexi Gallery, S.F.; Quay Gallery, S.F.; Claremont College; "Objects USA" Oakland Museum; S.F. Art Institute Annual; Whitney Sculpture Annual; "Contemporary American Ceramics" Nation Museum at Kyoto and Tokyo, 1971. Grants: National Endowment for the Arts.

**JACOB STATTMAN**—World Studies. Chairman. Studied: Univ. of the Philippines; Univ. of Missouri; Academy of Asian Studies; S.F. State College; PhD. candidate, Union of Affiliated Graduate Schools; Instructor in Psychology, Eastern and Western Philosophy. Director, S.F. Encounter Center, Riverdell Center for Integrative Education. Primarily interested in integration of philosophy, psychology and religions, at a concrete level.

**NORMAN STIEGELMEYER**—Painting. BFA, MFA, S.F. Art Institute. Studied: Academy of Art, Nuremberg, with a German government grant. One-man shows: Richmond Art Center; New Mission Gallery; Quay Gallery; California Palace of the Legion of Honor. Exhibited: Frankische Gallery, Nuremberg; Felix Landau Gallery, L.A.; S.F. Museum of Art; Institute of Contemporary Art, Philadelphia; Whitney Museum, N.Y.; Brooklyn Museum; Phyllis Kind Gallery, Chicago; U.C. Davis; Florida State Museum; Inst. Cont. Art, Philadelphia.

**SYLVIA SUSSMAN**—World Studies. BA, U.C. Berkeley; PhD., London University. Positions held: Faculty Member, Graduate Division, Wright Institute, Berkeley; Visiting Faculty, University of B.C., Vancouver; Associate Research Psychologist, Kaiser Medical Center; Associate Professor of Sociology, Golden Gate College; Social Resident Analyst, Agnew State Hospital; Research with R. D. Laing at Tavistock Institute, London.

**SAM TCHAKALIAN**—Painting. BA, MA, S.F. State College. One-man shows: Dilexi Gallery, S.F.; M. H. deYoung Museum, S.F.; John Bolles Gallery, S.F.; Balboa Pavillion Gallery, Balboa, Calif.; Emanuel Walter Gallery, S.F. Art Institute; Molly Barnes Gallery, L.A. Exhibited: Whitney Museum; Pasadena Art Museum; Poindexter Gallery, N.Y.; Scripps College, Claremont, Calif.; Richmond Art Center; Quay Gallery, S.F. Guest Instructor: College of Arts and Crafts, Oakland; College of San Mateo; California State College at Los Angeles; Univ. of California, Davis.

**RODNEY TITUS**—Painting. BFA, MFA, S.F. Art Institute. Exhibited: S.F. Art Institute Faculty Show.

**ROBERT TRUPIN**—World Studies. BA, Economics, Brooklyn College; AB, Physics, and PhD. candidate,

University of California, Berkeley. Formerly teaching assistant, Washington University, St. Louis; systems engineer, Mellonics, Inc., Sunnyvale; research associate, University of California, Berkeley. Articles in *Journal of Experimental Biology*.

**LEO VALLEDOR**—Painting. Studied: S.F. Art Institute. One-man shows: Dilexi Gallery, S.F.; Graham Gallery, N.Y.; Park Place Gallery, N.Y.; Six Gallery, S.F.; S.F. Museum of Art; SFAI. Exhibited: Walker Art Center, Minneapolis; Park Place Gallery, N.Y.; Bykert Gallery, N.Y.; Dallas Museum of Art; Institute of Contemporary Art, Philadelphia; Massachusetts Institute of Technology.

**BEN VAN METER**—Filmmaking. BA, Film-poetry at S.F. State College; MFA, S.F. Art Institute. Completed numerous films. Helped found Canyon Cinema, Inc. Performed light shows for two years under name of "The North American Ibis Alchemical Company." Practices Filmmaking as a kind of Karma Yoga.

**JOHN VIEIRA**—Filmmaking. BA, drama, S.F. State College; ET, Heald Engineering College. Composer and audio engineer. Performing on Moog Synthesizer at Richmond Art Center, Sausalito Art Festival, and Morrison Planetarium. Composed sound track for five NET films and recently done album work for Lamb and Jefferson Airplane.

**STEPHEN VINCENT**—World Studies. BA, Univ. of Calif., Riverside; Diploma Annual, Univ. of Paris; MA, S.F. State College. Poet. Publications: *Piece by Piece*, Okike/Redberry Publications, Nigeria, 1967; *White Lights & Whale Hearts*, New Books, 1971; *NEW: American & Canadian Poetry (an Anthology)*, Beacon Press, 1971.

**A. JACOB WEINER**—World Studies. Poet, published in little magazines. Particularly interested in the oral presentation of poetry. Served time at Yale, University of Pennsylvania and U.C. Berkeley until 1969 when I dropped out and began writing in earnest. Special interest in Jungian psychology.

**WILLIAM WHITMAN**—World Studies. BA, Stanford Univ.; MA, Univ. of Paris. Translator from French and German. Stories, poems published in quarterly journals.

**FRANKLIN WILLIAMS**—Painting. BFA, MFA, California College of Arts and Crafts. Exhibited: Gallery Marc, Washington, D.C. 1970; Auckland, New Zealand, 1970; S.F. Museum of Art; Oakland Art Museum; Richmond Art Center; 1968 Whitney Annual; Arleigh Gallery, S.F.; Phyllis B. Kind Gallery, Chicago; Ester Robles Gallery, L.A.; Quay Gallery, S.F.; Zocon, Palo Alto. Awards: Ford Foundation Grant; National Endowment for the Arts.

**TOM ZIMMERMAN**—Photography. Self-taught. Pieces in the permanent collections of Museum of Modern Art, New York; Eastman House. Numerous one-man and group shows.



*Photograph by Edd Croke*





# APPLICATION FOR ADMISSION TO THE SAN FRANCISCO ART INSTITUTE

Students Applying for 8 or More Units Each Session

San Francisco Art Institute  
800 Chestnut Street  
San Francisco, California 94133  
Telephone (415) 771-7020

Miss  
Mr  
Mrs

last first middle or maiden

Address home or permanent city state zip

Mailing address (if different) city state zip

Date of Birth Place of Birth Citizenship

Education Visa Status

Secondary School from which Graduated Date of Graduation  
name

city state

Military information

Draft Classification

Previous Attendance at San Francisco Art Institute Date Veterans Service Number

Applying for Entrance in Fall 19 2-4 courses  
Spring 19 4 or more courses

Degree BFA MFA Special

**Major Field of Interest:** (Check 1)

Painting

Sculpture/Ceramics

Printmaking

Photography

Filmmaking



## Colleges and Art Schools:

name	state	date attended	date graduated
name	state	date attended	date graduated
name	state	date attended	date graduated
name	state	date attended	date graduated
name	state	date attended	date graduated
name	state	date attended	date graduated

Travel:

Work Experience:

## Foreign Students:

If you are accepted for admission, the College will send you a Certificate of Eligibility which must be completed and returned to the Registrar six months before date of registration. Write the name and address of your United States sponsor in the space below:

Sponsor's Name:

Address:

street

city

state

zip

## Important:

The \$15.00 application fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Registrar. (See Page 4) Upon acceptance the student is required to make a deposit of \$75.00 which will be applied to the tuition only for the semester accepted. This is a non-refundable tuition payment.

In signing this application, I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature:

Date:



## Personal Statement

## San Francisco Art Institute

Name \_\_\_\_\_

last

first

middle or maiden

### **Undergraduate:**

Please use this sheet for a letter describing at least one year of your life experience beyond high-school graduation, including college work, travel, military service, or whatever. Please type, if possible, and return the statement with your application

Date \_\_\_\_\_

Personal statement concerning the applicant's work and his reason for embarking on a program of graduate study.

(Continue over page if necessary)



**Personal Statement (continued)**



A PORTFOLIO OF FACULTY WORK



Photograph by Pirkle Jones





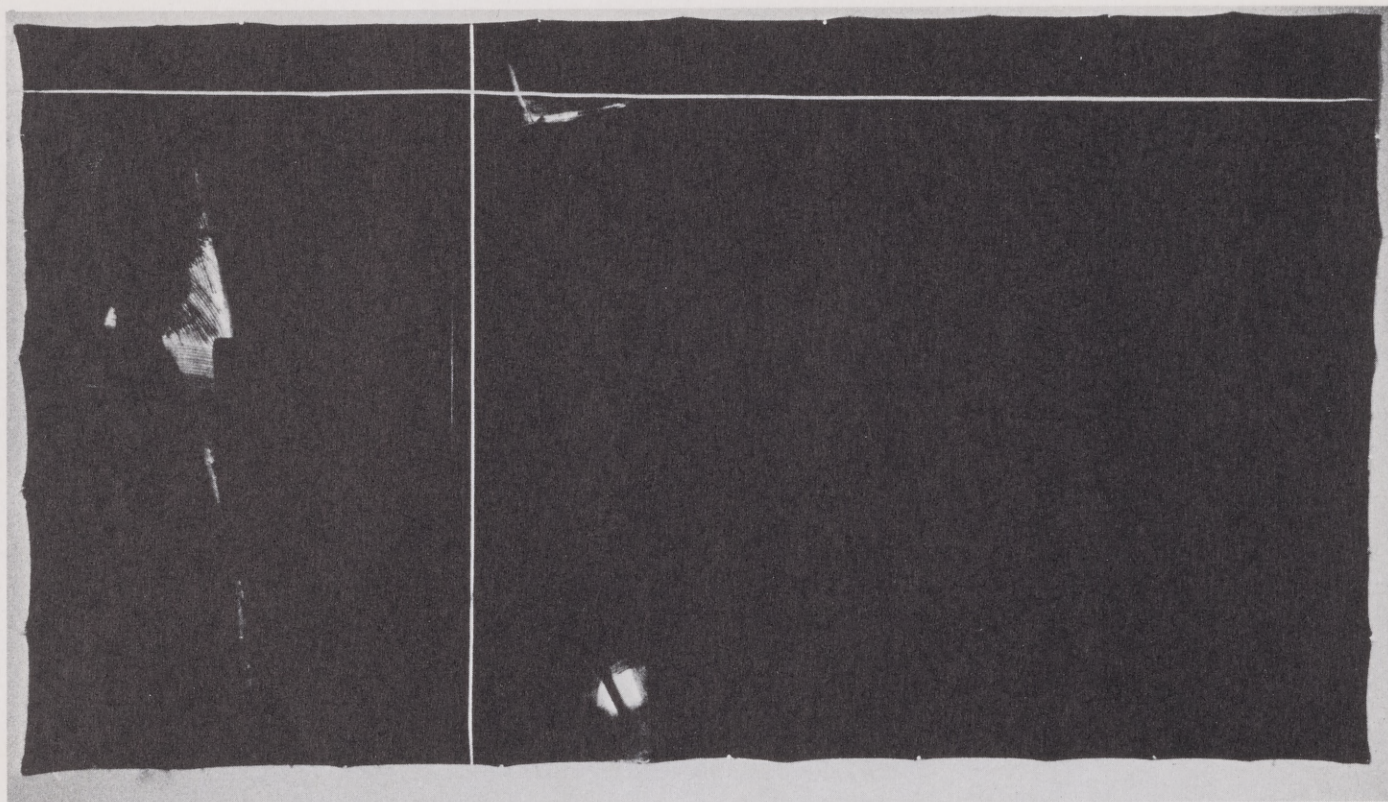
Ceramic plate by Richard Shaw





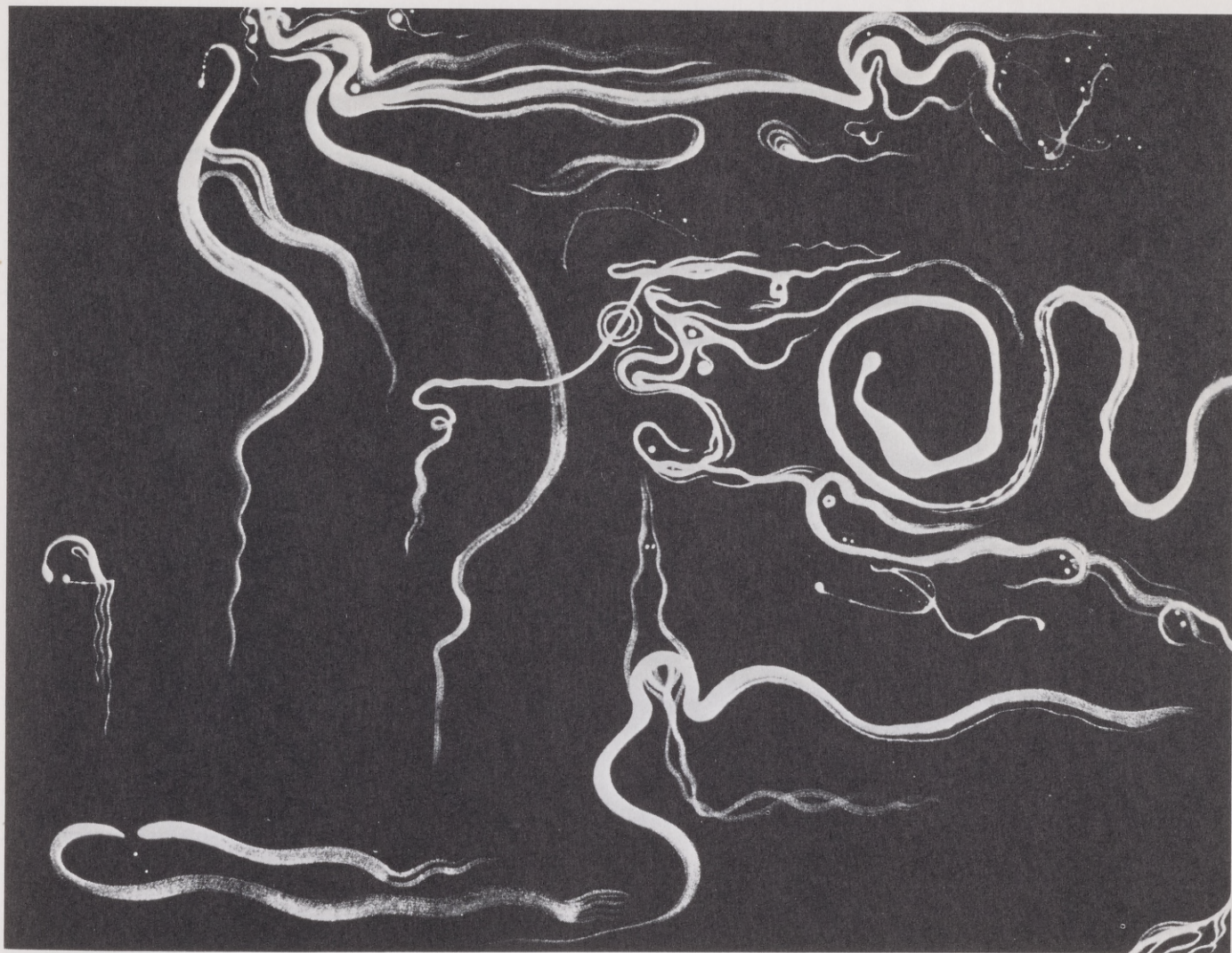
Winged Lady sculpture by Karen Breschi





"Concessions to Illusion," pigment and charcoal on canvas by Mary O'Neal





Drawing, 1972 by Norman Steigelmeyer





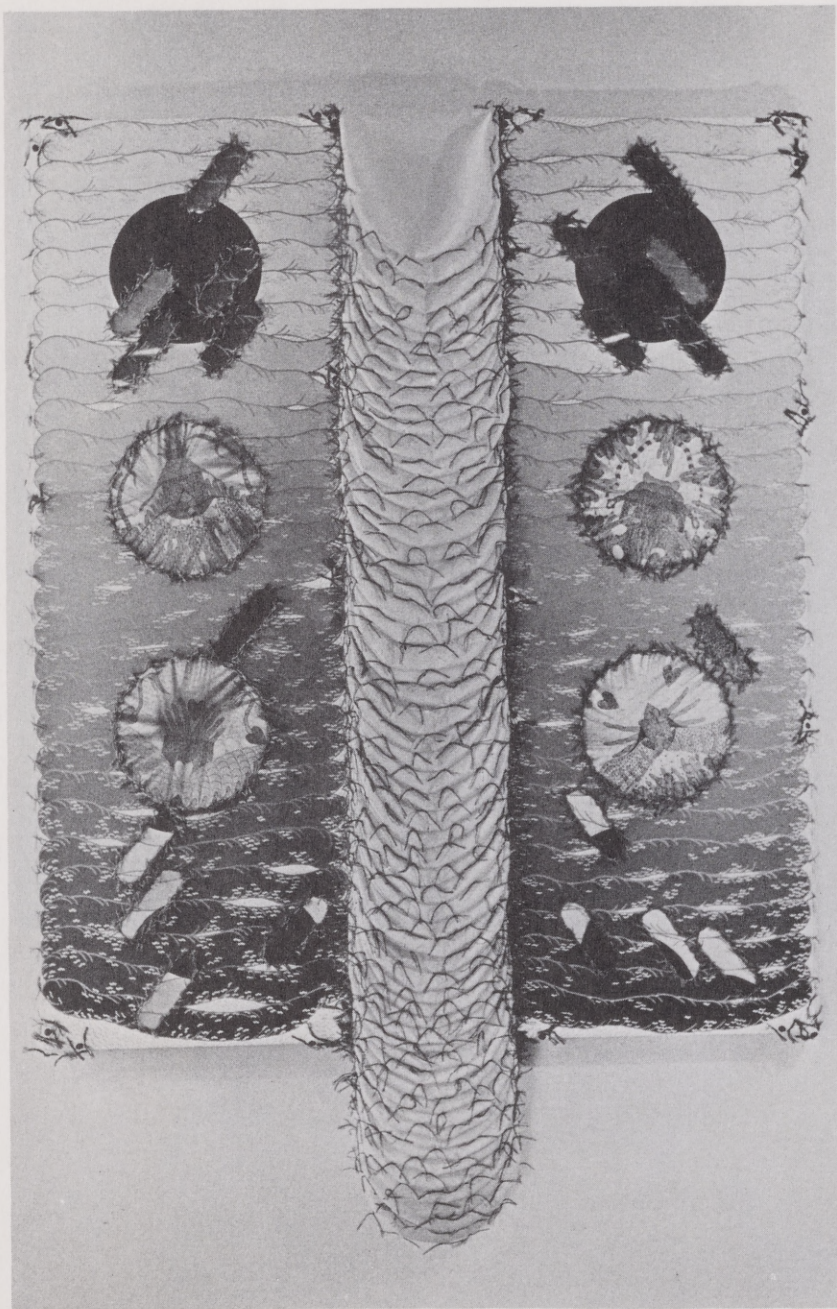
"Park, London, 1971," photograph by Margery Mann





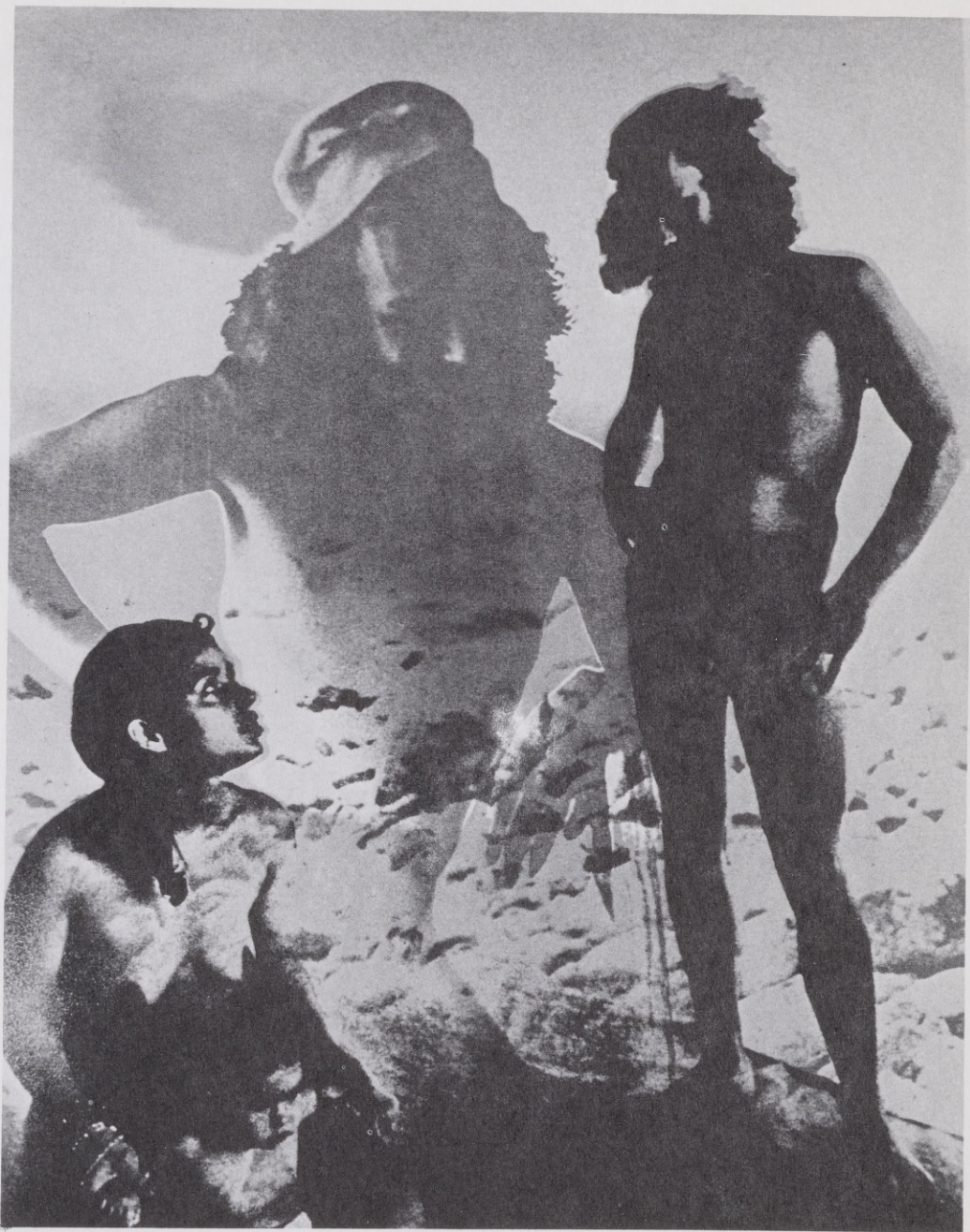
"Parc, Paris, 1971," photograph by Margery Mann





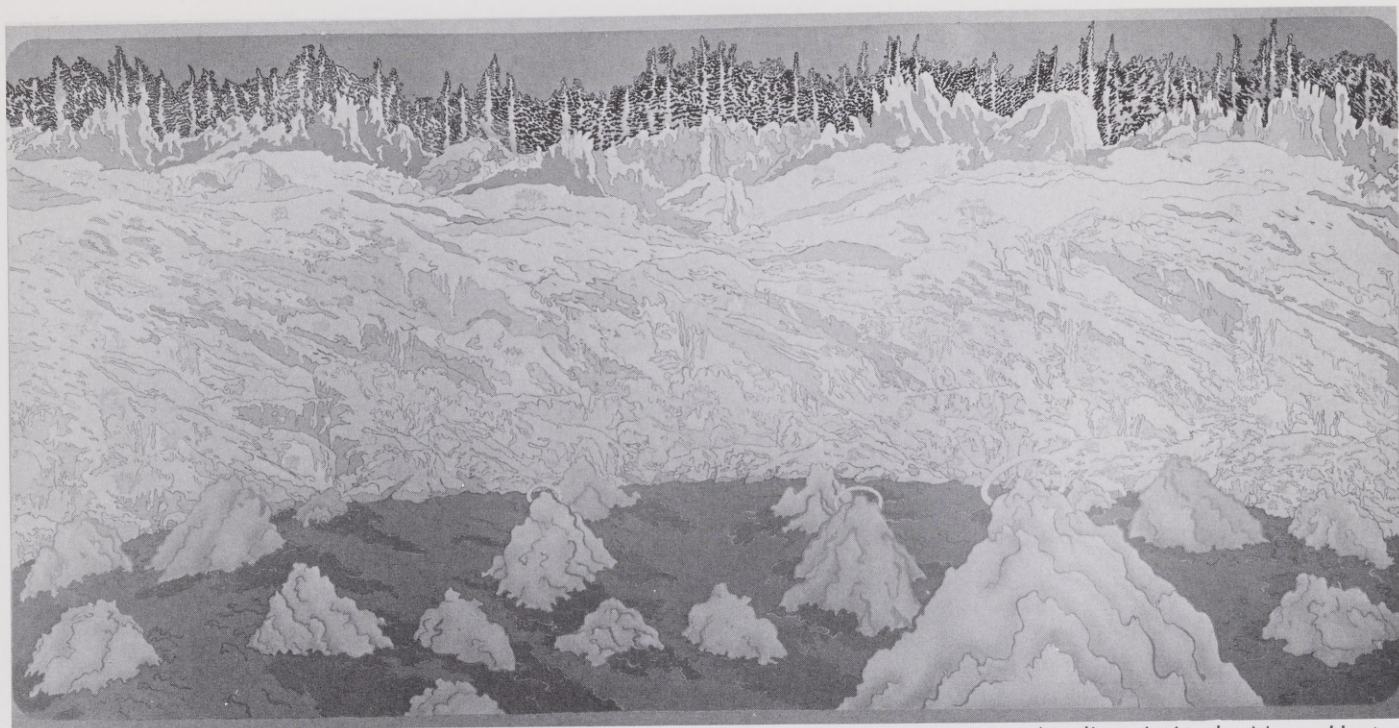
Untitled work, 1971, acrylic, thread and cloth by Franklin Williams





Untitled print, 1972, by Richard Graf





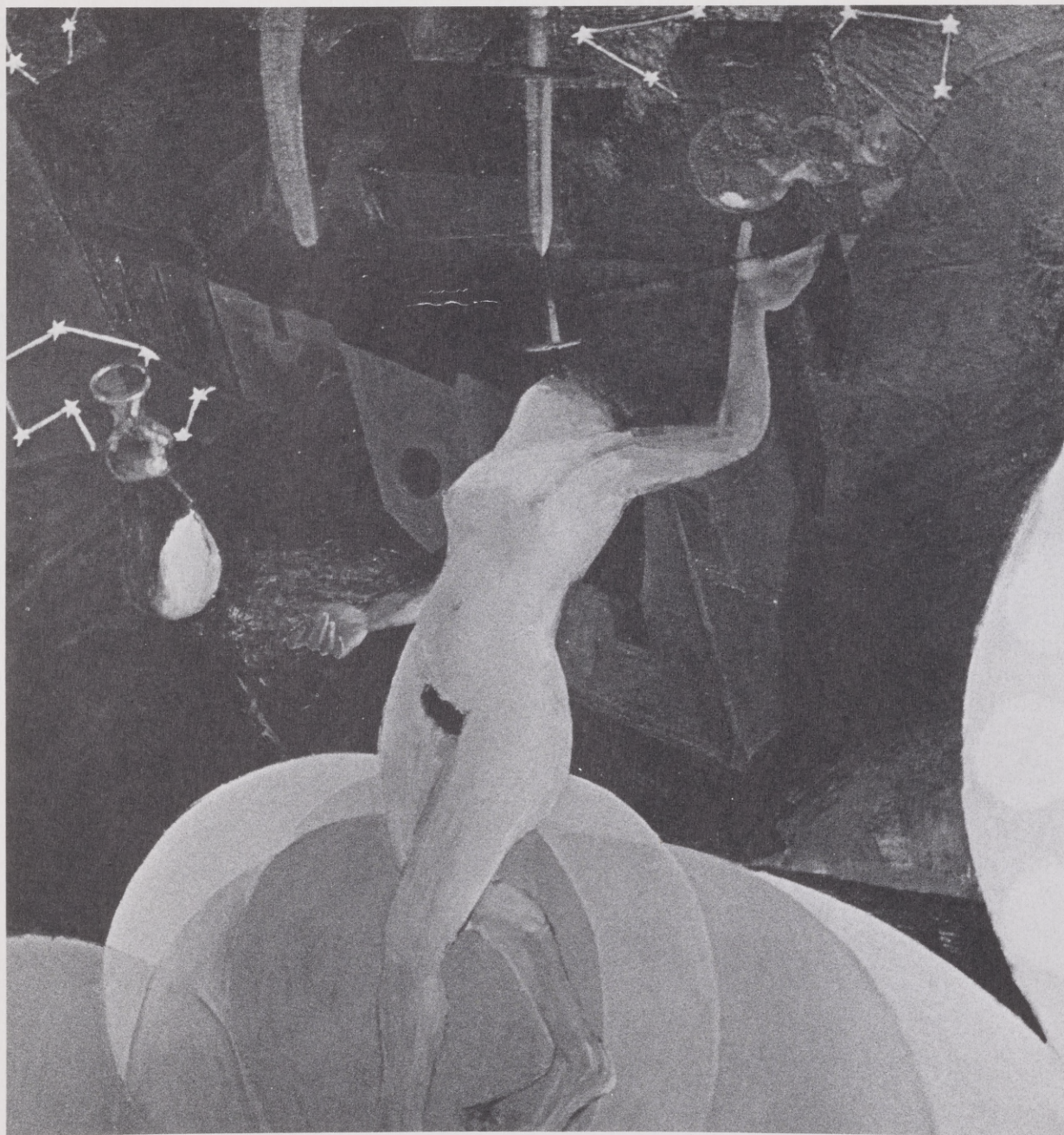
Acrylic painting by Marge Horton





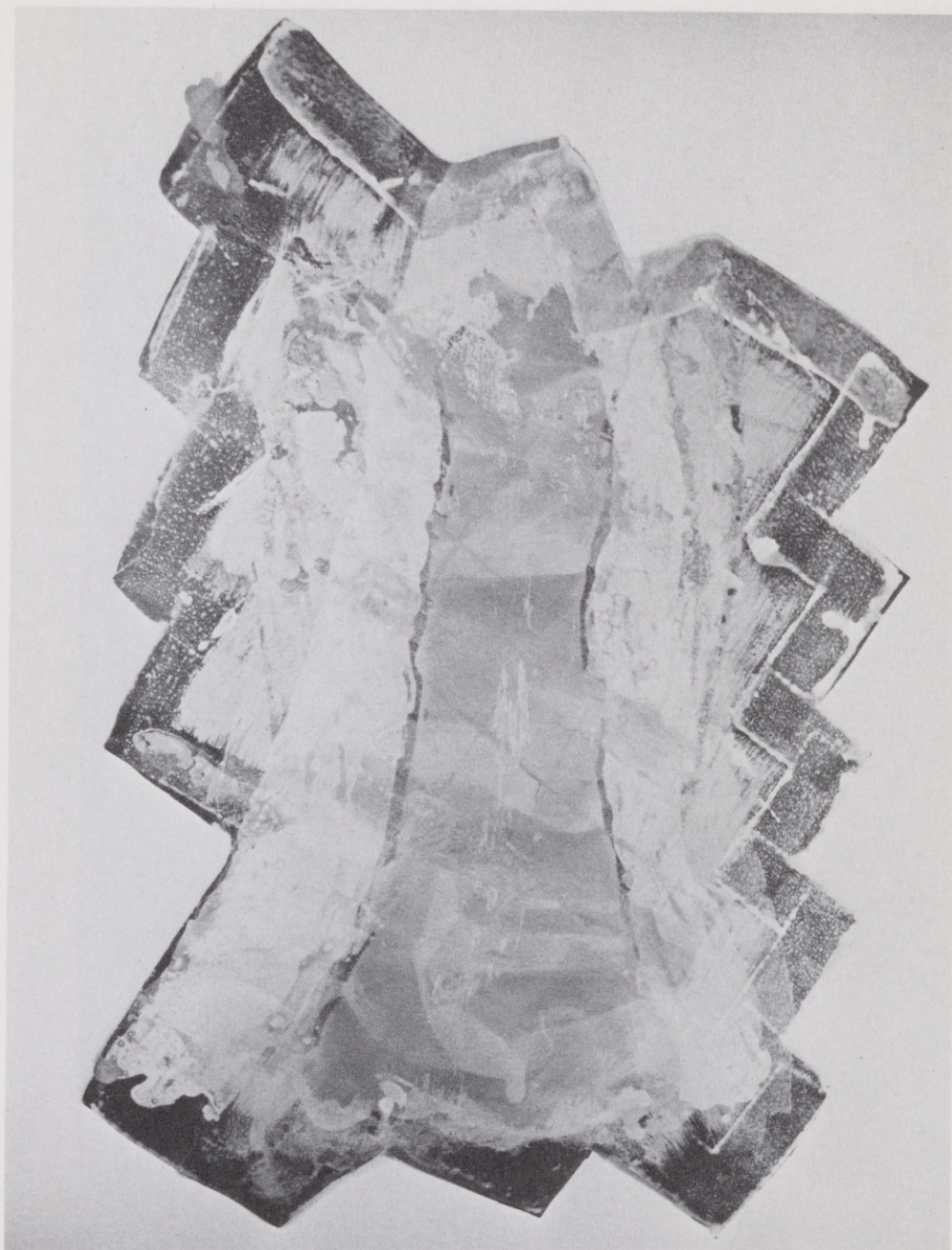
"4 P.M.," oil painting by David Hannah





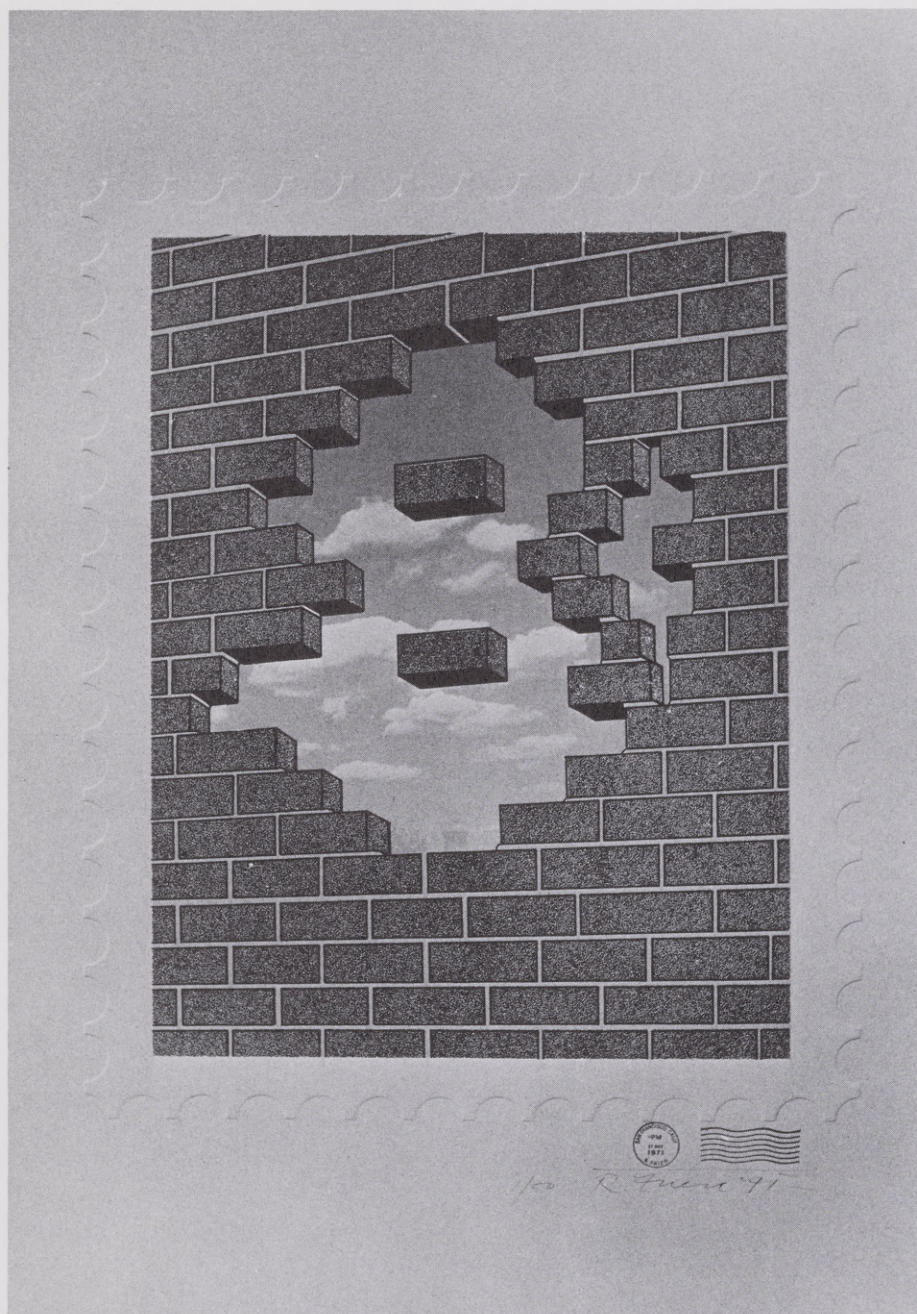
"Beyond 8.16," oil painting by Bruce McGaw





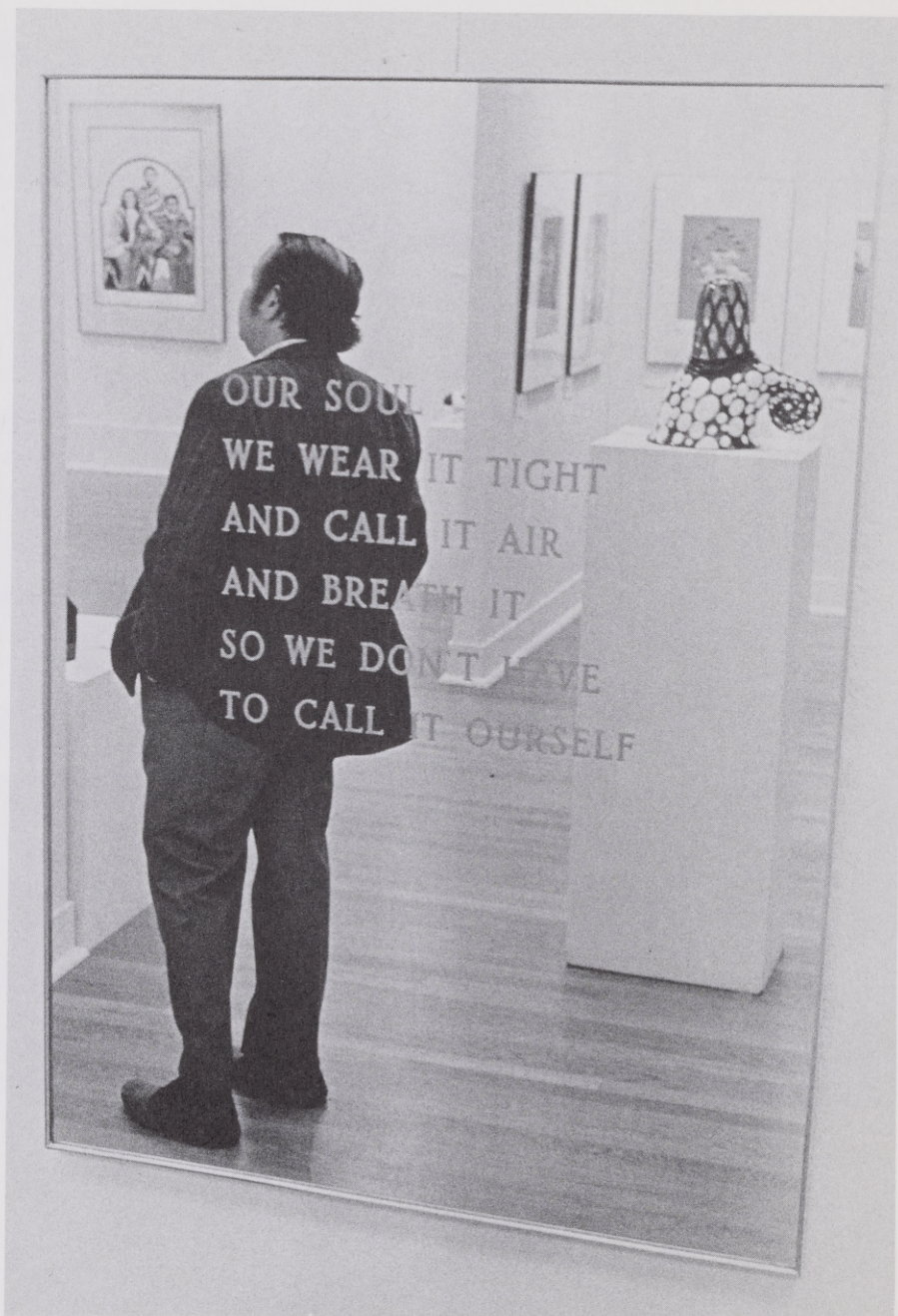
"D.P.," mixed media painting by Jack Frost





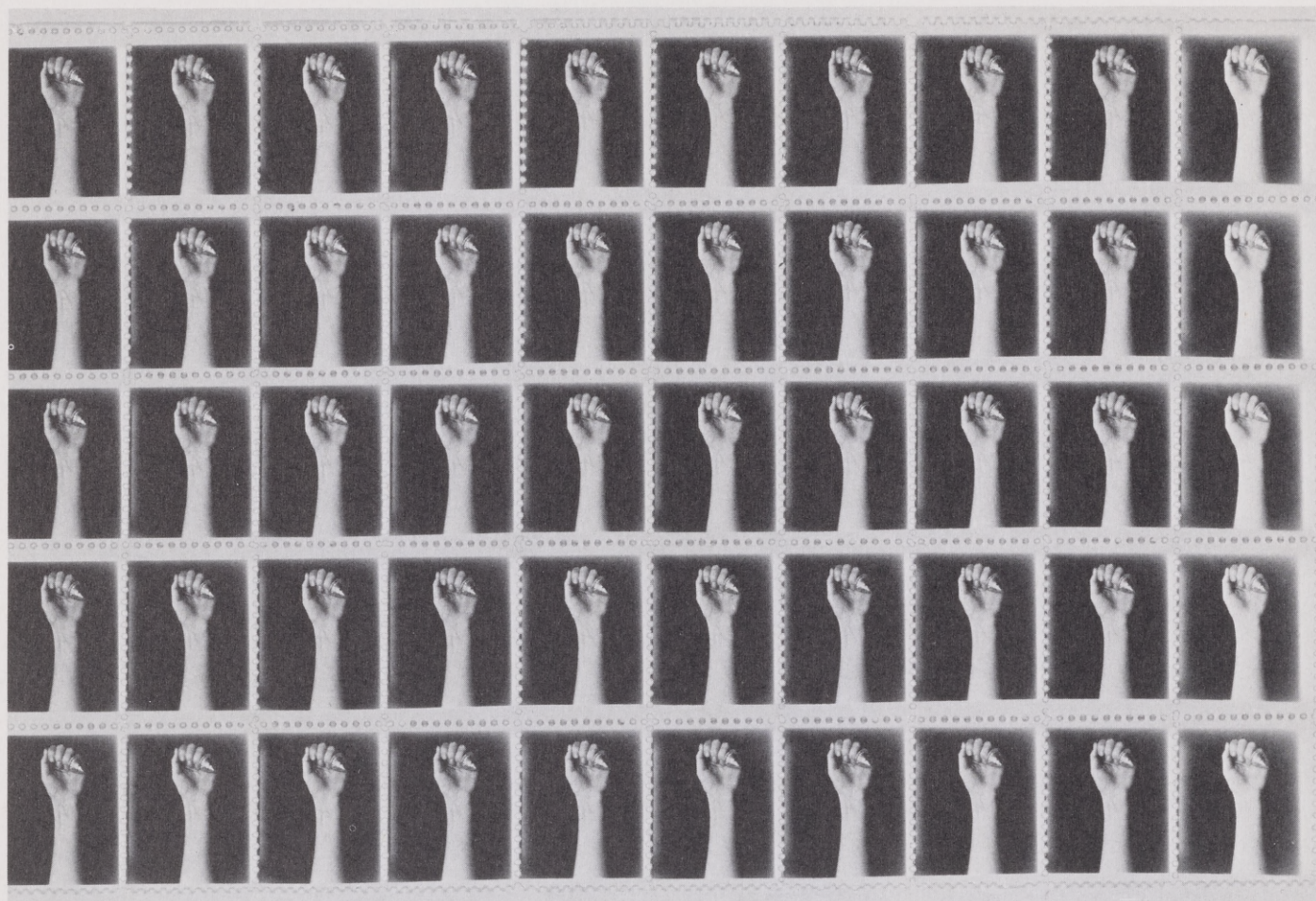
"Blues Patent on Exit," 1971 serigraph by Robert Fried





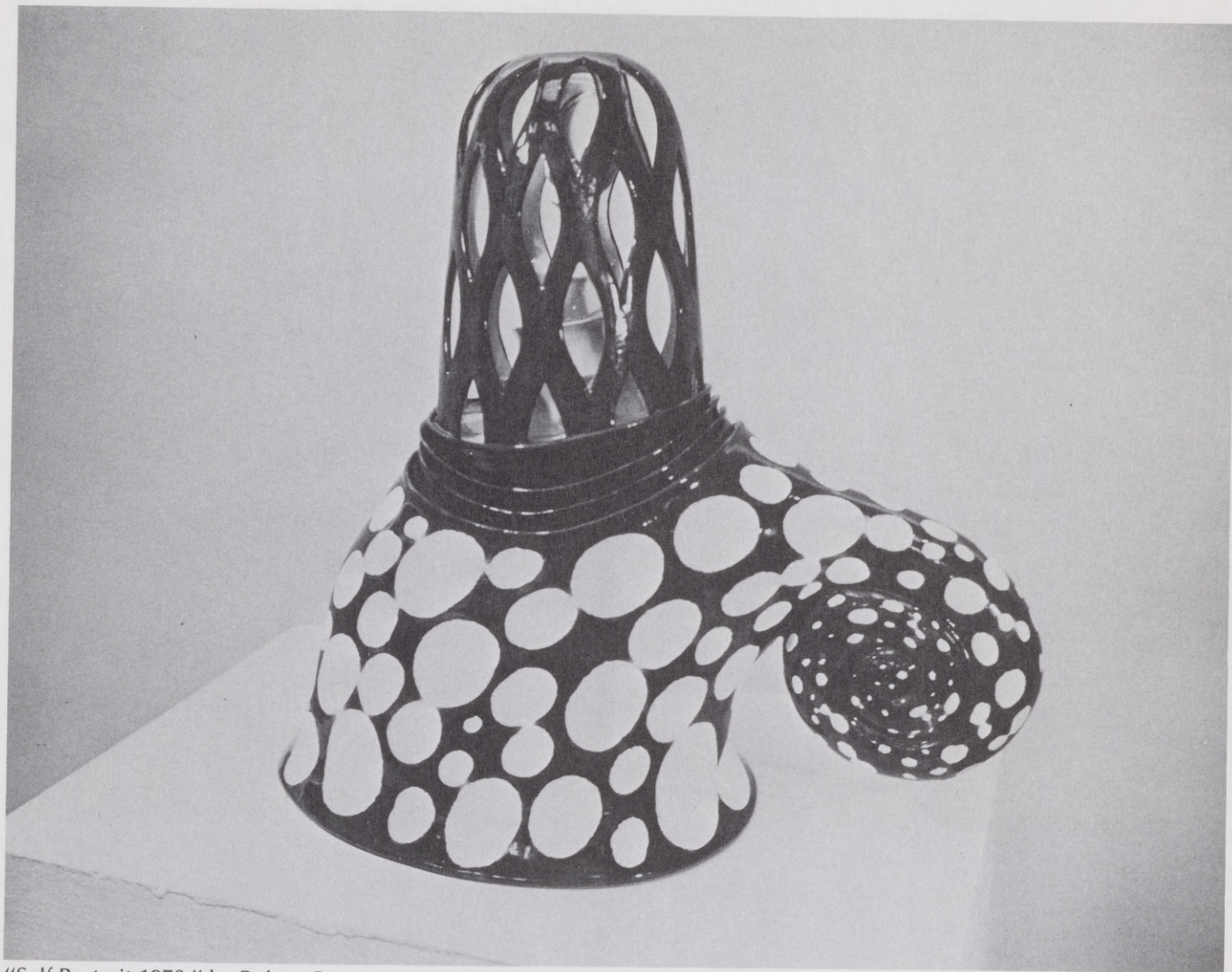
"Our Soul," 1972, mirror piece by Gerald Gooch





Photostamps by Linda Conner





"Self Portrait 1970," by Robert Rasmussen





Photograph from "Morning Song" a collective work by James Mitchell





Even Mr. Young's son, Dick, in a photo of them walking in the rain together, seems tense beside him. Dick is almost a generation older than me, but he, like me, has seen this change in the world, this lack of confidence in the rightness of humans, that my grandparents, sure of themselves, never saw.

Proof from the book "Album" by Kathan Brown





Scene from "The Bed," a film by James Broughton





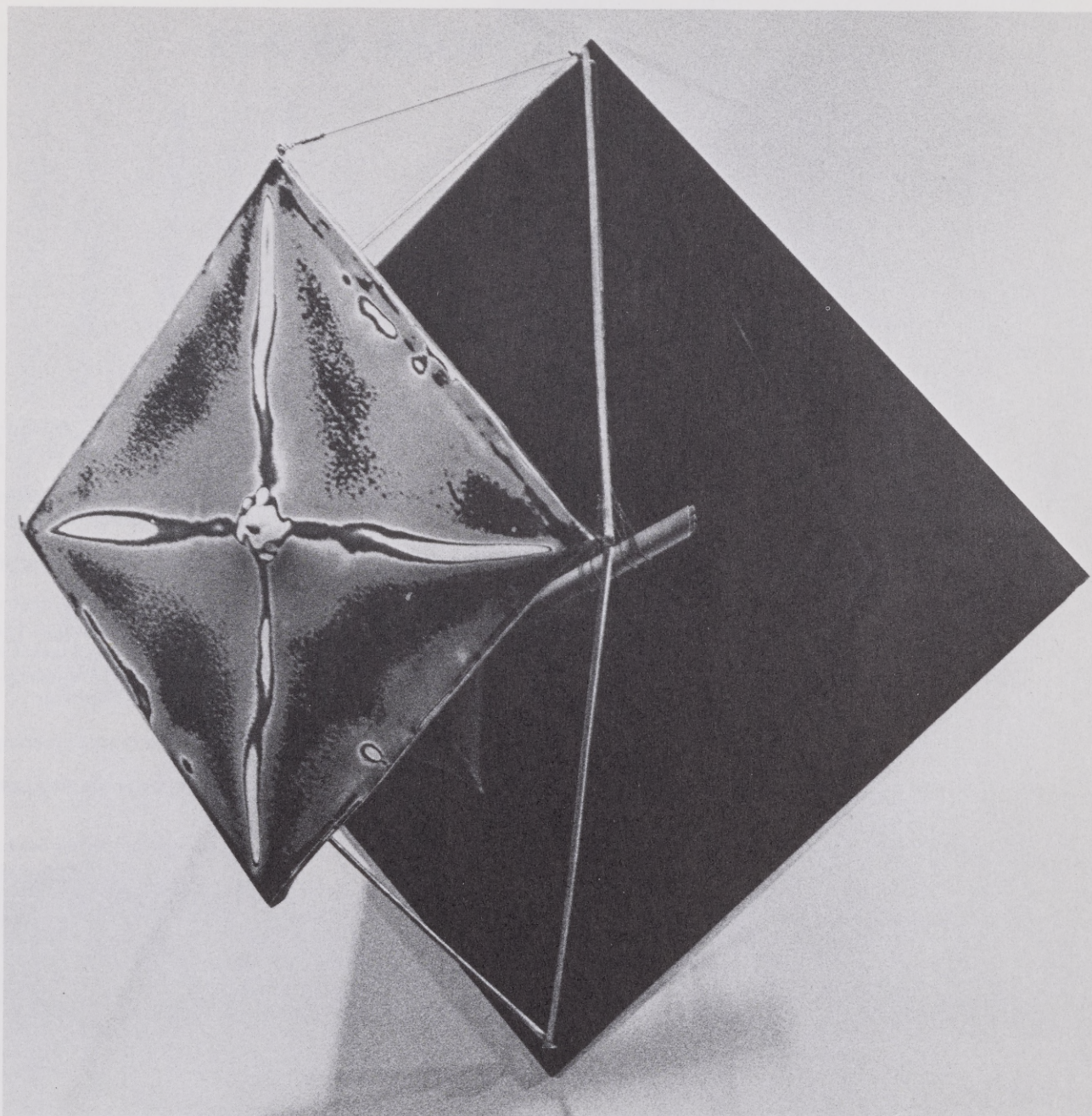
"Homegrown," a film by Ben Van Meter





"One-Armed Bandit," wood, metal and plastic sculpture by Jeremy Anderson





Untitled work, 1972, metal and acrylic paint sculpture by Rodger Jacobsen



# ACADEMIC CALENDAR 1972-73

## ADMISSION TO FALL SEMESTER 1972

### UNDERGRADUATE

May 1, 1972	Last day to receive applications. Transcripts must be received by May 1 to qualify for preview consideration.
Mid-May, 1972 Each Monday in May	Notification to applicants. Minority Student Committee will interview applicants for Tuition Waivers beginning Fall, 1972.
June 15, 1972	Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.
Early July, 1972	Meetings of Admissions Committee to review Appeals.
April 27, 1972	<b>GRADUATE</b> Graduate applications close for Fall, 1972, Thursday, 4 p.m.

## SUMMER SESSION 1972

June 12-July 7, 1972	Session I
July 4, 1972	Independence Day Holiday
July 10-August 4, 1972	Session II
August 7-September 1, 1972	Session III
	Request the Summer Session Bulletin from the Registrar for specific information about curriculum and registration.

## FALL SEMESTER 1972

### SEPTEMBER

5, Tuesday
6, Wednesday
7, Thursday
9, Saturday
11, Monday
22, Friday

### OCTOBER

20, Friday
30-November 3

### NOVEMBER

23-25
-------

### DECEMBER

9, Saturday
18-20
22, Friday (noon)
22 (noon)-January 1

### REGISTRATION

Graduates, 9 a.m. (MFA program)  
Entering full-time, 10-12 (Noon), 1-4 p.m.  
Full-time: Entering, Continuing and Re-entering: 10-12 (noon), 1-4 p.m.  
Part-time: Day, Evening and Saturday, 1-4 p.m.  
Evening & Saturday, 10-12 (noon)  
Saturday classes begin 1:00 p.m.  
Day and Evening Classes begin  
Last day to add courses, 4 p.m.  
Office of the Registrar

Last day to remove incomplete grades  
Mid-semester grading period

Thanksgiving recess begins at the end of last scheduled class.  
Academic and Administrative holiday.

Faculty reviews completed  
Registration of continuing full-time students for the Spring term.  
Instruction ends  
Administrative holiday



To qualify for preferential consideration applications must be completed by April 1 for Fall and August 1 for Spring.

Applications received after these deadlines will be considered on a rolling basis as long as there are openings in the designated major areas.

26, Friday

## FEBRUARY

19, Monday

23, Friday

Last day to remove incomplete grades  
Office of the Registrar

Washington's Birthday recess.  
Academic and Administrative holiday.

Last day to remove incomplete grades

## MARCH

5-9  
10, Saturday  
10-18

Mid-semester grading period  
Scholarship applications due  
Spring recess begins after last scheduled class.

## APRIL

14, Saturday  
23-25

Faculty reviews completed  
Registration of continuing full-time students for the Fall term, 1973. A one hundred dollar non-refundable tuition deposit is required. Tuition is due in full on or before August 25. Class space will not be held after that date if tuition is not paid.

## MAY

5, Saturday  
13, Sunday

Instruction ends.  
Annual Commencement, 3 p.m., and Student Exhibition.

## ADMISSION TO FALL SEMESTER 1973 UNDERGRADUATE

May 1, 1973

Last day to receive applications. Transcripts must be received by May 1 to qualify for Preview consideration.

Mid-May, 1973  
June 15, 1973

Notification to applicants. Applicants reply date. Those who wish to avail themselves of the Option of Appeal also reply. Meetings of Admissions Committee to review Appeals.

Early July, 1973

## GRADUATE

April 26, 1973

Graduate applications close for Fall, 1973, Thursday, 4 p.m.

A semester is 15 weeks in length. Classes meet six days a week, Monday through Saturday. A summer session is 4 weeks in length. Classes meet five days a week, Monday through Friday.



# ACADEMIC CALENDAR

## ADMISSION TO FALL SEMESTER 1972

### UNDERGRADUATE

May 1, 1972 Last day to receive applications. Transcripts must be received by May 1 to qualify for preview consideration.

Mid-May, 1972 Notification to applicants. Minority Student Committee will interview applicants for Tuition Waivers beginning Fall, 1972.

Each Monday in May

June 15, 1972 Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.

Early July, 1972 Meetings of Admissions Committee to review Appeals.

### GRADUATE

April 27, 1972 Graduate applications close for Fall, 1972, Thursday, 4 p.m.

## SUMMER SESSION 1972

June 12-July 7, 1972 Session I

July 4, 1972 Independence Day Holiday

July 10-August 4, 1972 Session II

August 7-September 1, 1972 Session III

Request the Summer Session Bulletin from the Registrar for specific information about curriculum and registration.

FA

SE

1  
2

OCT  
20

30

NOV  
23

Academic and Administrative holiday.

### DECEMBER

9, Saturday  
18-20

22, Friday (noon)  
22 (noon)-January 1

Faculty reviews completed  
Registration of continuing full-time students for the Spring term.  
Instruction ends  
Administrative holiday



## ADMISSION TO SPRING SEMESTER 1973

August 1, 1972	<b>UNDERGRADUATE</b> Last day to receive applications. Transcripts must be received by August 1 to qualify for Preview consideration.
Mid-August, 1972	Notification to applicants.
September 15, 1972	Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.
Mid-November, 1972	Meetings of Admissions Committee to review Appeals.
Each Monday in November	Minority Student Committee will interview applicants for Tuition Waivers beginning Spring, 1973.
December 7, 1972	<b>GRADUATE</b> Graduate applications close for Spring, 1973, Thursday, 4 p.m.

## SPRING SEMESTER 1973

<b>JANUARY</b>	<b>REGISTRATION</b>
9, Tuesday	Graduates, 9 a.m. (MFA program) Entering full-time, 10-12 (noon), 1-4 p.m.
10, Wednesday	Full-time: Entering Continuing and Re-entering 10-12 (noon), 1-4 p.m.
11, Thursday	Part-time: Day, Evening & Saturday, 1-4 p.m.
13, Saturday	Evening and Saturday, 10-12 (noon)
15, Monday	Classes begin
26, Friday	Last day to add courses, 4 p.m. Office of the Registrar
<b>FEBRUARY</b>	
19, Monday	Washington's Birthday recess. Academic and Administrative holiday.
23, Friday	Last day to remove incomplete grades

## MARCH

5-9  
10, Saturday  
10-18

Mid-semester grading period  
Scholarship applications due  
Spring recess begins after last scheduled class.

## APRIL

14, Saturday  
23-25

Faculty reviews completed  
Registration of continuing full-time students for the Fall term, 1973. A one hundred dollar non-refundable tuition deposit is required. Tuition is due in full on or before August 25. Class space will not be held after that date if tuition is not paid.

## MAY

5, Saturday  
13, Sunday

Instruction ends.  
Annual Commencement, 3 p.m., and Student Exhibition.

## ADMISSION TO FALL SEMESTER 1973

	<b>UNDERGRADUATE</b>
May 1, 1973	Last day to receive applications. Transcripts must be received by May 1 to qualify for Preview consideration.
Mid-May, 1973	Notification to applicants.
June 15, 1973	Applicants reply date. Those who wish to avail themselves of the Option of Appeal also reply.
Early July, 1973	Meetings of Admissions Committee to review Appeals.
	<b>GRADUATE</b>
April 26, 1973	Graduate applications close for Fall, 1973, Thursday, 4 p.m.
	A semester is 15 weeks in length. Classes meet six days a week, Monday through Saturday. A summer session is 4 weeks in length. Classes meet five days a week, Monday through Friday.



# SAN FRANCISCO ART INSTITUTE

800 CHESTNUT STREET / SAN FRANCISCO, CALIFORNIA 94133

TELEPHONE (415) 771-7020

SECOND CLASS